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MASACCIO: THE MADONNA OF HUMILITY
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A NEW MASACCIO

By BERNARD BERENSON

Florence, Italy

I AM so eager to communicate to fellow students the discovery of a Madonna hitherto unknown but manifestly by Masaccio that I do not hesitate to break the rule of a lifetime.

I have been writing about Italian art for forty years but I have never yet published a picture that was in the market. Masaccio, however, is as rare as he is great and it would not be fair to let personal scruples stand in the way of divulging such a precious discovery. I know at the present moment in the hands of the great merchants of Paris, London and New York masterpieces by some of Italy's highest artists. I know Florentines like Angelico, Filippo, Botticelli, Filippino and Andrea del Sarto. I know Venetians like Antonello and Bellini and Carpaccio, Titian and Tintoretto and Veronese. I should not feel justified in publishing any of them so long as they remain in the market, because these masters happily are not rare. Scholarship is not going to suffer if

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any hitherto unrecognized work of theirs remains unknown a little while longer.

With those who are, at once, rare as well as great it is another matter. Every new work of a Cimabue or a Cavallini, anything that was indisputably by Maso, any hitherto unknown Masolino or Masaccio, a new panel by Leonardo or Giorgione, or Michelangelo may add considerably to our knowledge of the painter and per chance modify our image of his artistic personality, I should therefore not hesitate to publish them even if they were in less magnificent keeping than the hands of Messrs. Duveen Brothers.

.

This new work by Masaccio is painted on a panel little over a meter high, and represents The Madonna of Humility (Frontispiece). The essential of this aspect of the Blessed Virgin is that she should be sitting not on throne or chair or settee but on the ground or as here on a cushion. The child clings to her neck, two angels hold up a brocade curtain and above and between the angels hovers the Dove. The colours are for Masaccio unusually bright and even gay. The flesh is more salmon than terra cotta coloured and the hair blonde. The Virgin's tunic is pink and her mantle is, of course, blue. Blue as well, but paler are the feathers of the dove and the raiment and wings of the angels. The cushion is bottle green with a buff pattern. The curtain is a brownish raspberry, and the background gold.

Few arabesques are so much the fruit of the Gothic spirit as this motive of the Virgin of Humility. Usually it furnishes the occasion for those pet excesses of calligraphy, and those affectations of pose that helped to spoil the designs of most painters and sculptors of the period preceding and embracing the last sighs of Gothic art.

It is not a motive Masaccio, if we can trust the little we know of him already, would have selected for the exercise of his talents. The motive was, of course, dictated — he was ordered to paint a Madonna of the Humility. One wonders what the employer thought when instead of some bit of vaporous sentimentality with a dainty swing, he got this massive, frontal pyramid of a Mother and Child. What did he say to this way of sitting which communicates more vitality and more energy than any representation of the human figure that he or his ancestors had seen created these hundreds, these thousands of years? What did he feel about this straight, frank, disinterested look in which there is no before and no after, which is its own ultimate. Probably he asked none of these questions, and was scarcely more aware than the genius who



FIG. 1. MASACCIO: MADONNA AND CHILD
National Gallery, London

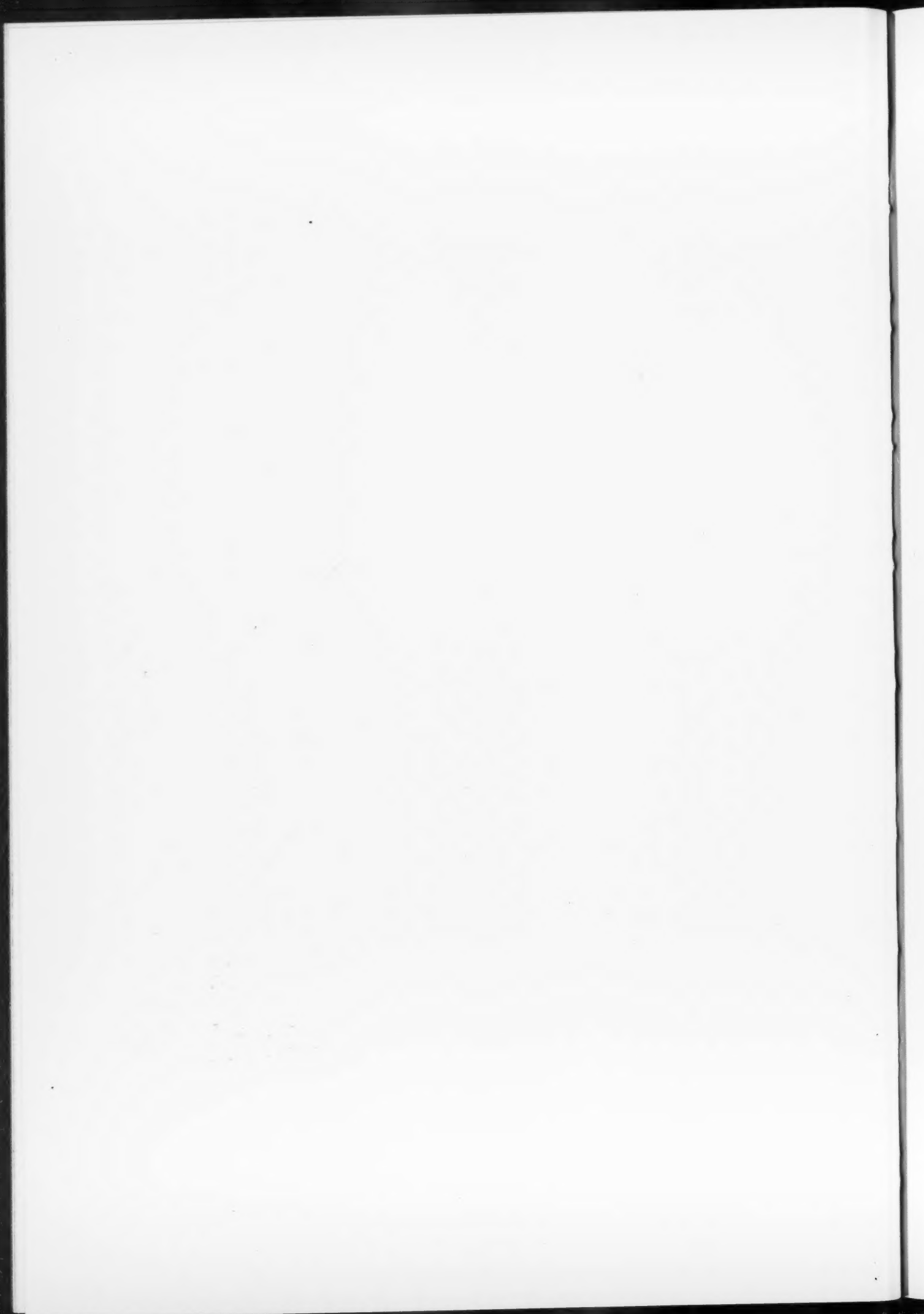


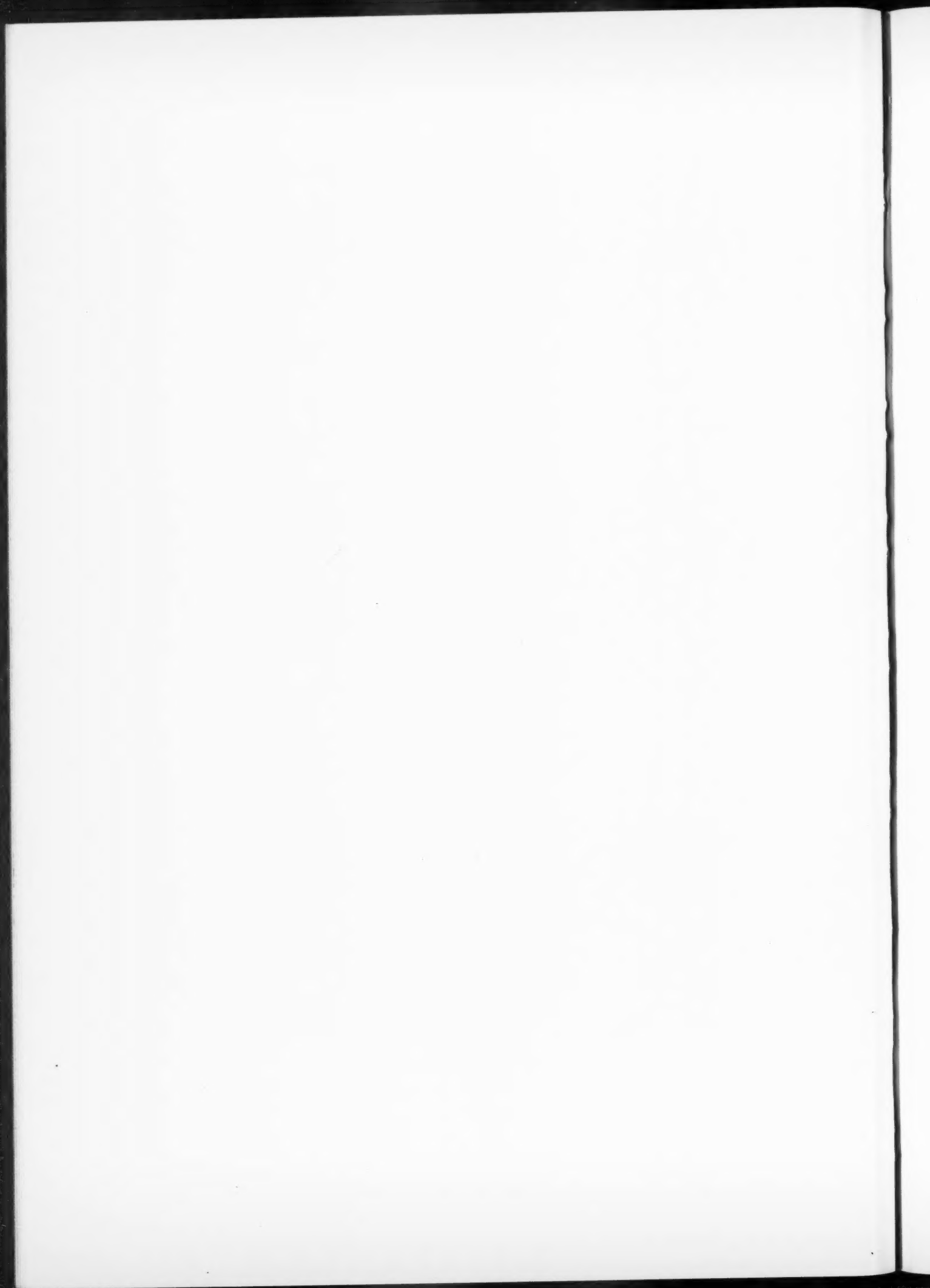


FIG. 2. MASACCIO: MADONNA WITH MICHAEL AND BAPTIST. FRESCO.
Montemarciano, Italy





FIG. 3. MASACCIO: VIRGIN WITH ST. ANNE
Uffizi, Florence



painted it, that here was something, which in essence, was without equivalent since the builders of the Pyramids and the sculptors of the Chefrons, and Mycerinus, and Ranefers, and their contemporaries. Perhaps like Burgomaster Six who, after the ordeal of being compelled to see himself as Rembrandt saw him, took refuge in a tenth rate painter who could give him back his own comfortable sense of himself, our Florentine after seeing this Madonna hastened to the shop of Lorenzo Monaco or Bicci di Lorenzo, or Giovanni dal Ponte, or to the most extravagantly Gothic of them all, the nomadic, the meteoric "Maestro del Bambino Vispo."

.

Some twenty and more years ago when it was my good fortune to recognize in a Lincolnshire rectory the Madonna that had been the central panel of Masaccio's Pisan polyptych (Fig. 1), the discovery was greeted with a certain cool scepticism. The annotators of a new and up-to-date edition of Crowe and Cavalcaselle accepted it with reluctance, if at all. And my dear friend J. P. Haseltine, who died the other day, after having been for many years trustee of the National Gallery, never forgave me for having been the cause, as he imagined, why that institution had acquired and prominently displayed an ugly vulgar picture that neither Masaccio nor any other artist worth the name would father.

I am confident that matters are changed and that nowadays no one will dispute either the quality of the Madonna here published for the first time, nor its attribution to Masaccio. One need not trouble to demonstrate the obvious.

And our own Madonna must be a mature work of Masaccio's, if the adjective can be applied to a supreme genius who, in a sense, never reached his own fullness of creative perfection, having been snatched away too soon by death. It is, of course, a riper achievement than his earliest extant work, the fresco at Monte Marciano (Fig. 2). It is more advanced than the Virgin with St. Anne now in the Uffizi¹ (Fig. 3). It is not so easy to decide whether the new Madonna is earlier or later than the one from Pisa. The last named is certainly the more overwhelming work. It is also less geometrical and abstract, more naturalistic in a sense, and perhaps these point to a slightly later moment in our artist's career. If this were painted, as is probable, in 1426, the new Madonna can scarcely be later than 1425.²

¹ If there is anything in epigraphy, the vious inscriptions under this and our picture are by the same hand.

² The closest resemblance to her features might have been furnished by the face of the Eternal in the fresco at S. Maria Novella, when it was in a better state.

A TRIPTYCH OF LORENZO VENEZIANO

BY EVELYN SANDBERG VAVALÀ

Florence, Italy

THE links between the Venetian school of painting in the Trecento and that of contemporary art centres on the North Italian mainland are sufficiently rare to be important. The peculiar inheritance by Venice of the Byzantine tradition under its most arid and academic aspect sets her apart in a century when the precious results of Italy's long schooling in Byzantinism had elsewhere been fully assimilated, and merged, as it were, in the sum total of the national artistic equipment. The trecentesque orientalism of Venice, and her geographic and intellectual isolation are commonplaces of art criticism. Signor Testi, and after him Dr. Van Marle, have used the term Gotico-Byzantine to define her pictorial output in this century, and have traced its origin to the union of the above-mentioned Byzantine aftermath and the influence of the Gothic north and west. That Venice, in spite of the employment of Guariento in 1365, with his veneer of Paduan Giottism, remained superbly indifferent to the significance, and indeed to the very existence of the frescoes at the Arena, is another oft reiterated truism. Hitherto there have been cited under the head of definite and ponderable interchanges with the schools established in the surrounding provinces chiefly the relation with Bologna — a relation set up along two authenticated lines of communication, the first furnished by the activity of Lorenzo Veneziano at Bologna between 1345 and 1368, the second by the sojourn of Giovanni da Bologna at Venice, where we find him in 1377 and in 1389, but the last word remains to be said about the nature and results of this indubitable connection.

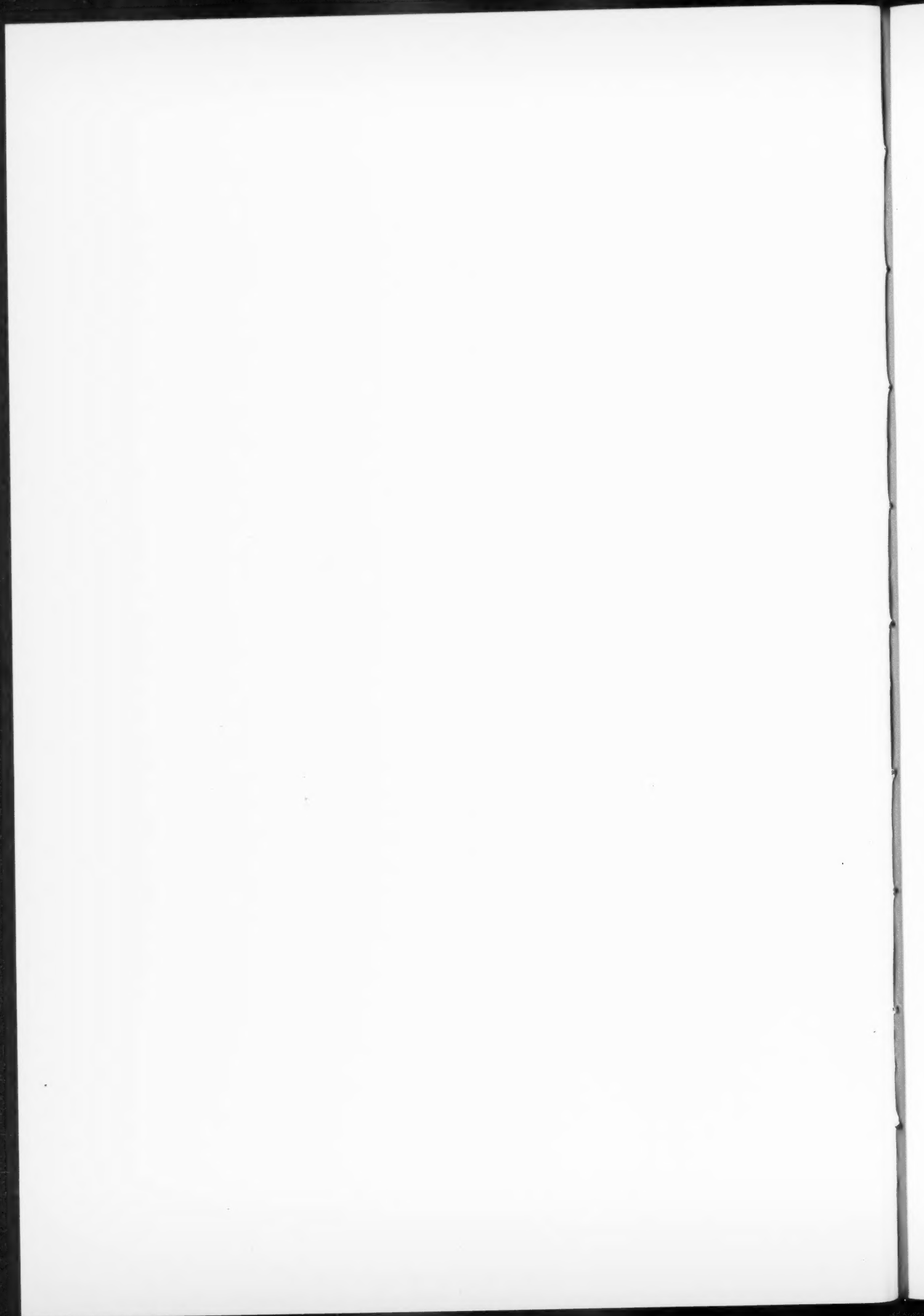
There was, however, another Emilian, and this time an artist of no mean worth and importance, active not far from Venice in the middle years of the fourteenth century; I refer to Tomaso da Modena who painted at Treviso from 1352 onwards, and whose influence dominated the local production of that inconsiderable centre so entirely that Treviso became in that epoch an outpost of Emilia, more Modanese than Modena herself. Did this potent influence, which undoubtedly extended its sphere to Verona and to Padua, fail to make an entry in the Byzantinizing stronghold of Venice; faintly, if at all; and if at all, then in a single artist's production and in a single phase of that artist's production, the artist being the most essential Gotico-Byzantine of the



FIG. 1. LORENZO VENEZIANO: MADONNA AND SAINTS
National Gallery, London



FIG. 2. LORENZO VENEZIANO: MADONNA DEL ROSARIO
S. Anastasia, Verona



group, Lorenzo Veneziano in whose graceful and lyric Gothicism is dissolved for the first time the academic harshness of the Byzantine residue which marred the works of his immediate predecessors, Paolo and his anonymous associates.

Lorenzo Veneziano and Tomaso Barisani da Modena are names hitherto scarcely juxtaposed even in a most casual association. Yet there hangs a small triptych in the National Gallery of London (Fig. 1) under the name of the second of these masters which I would endeavour to attribute to the first. A recent acquisition, hitherto, as far as I am aware, undiscussed in artistic literature, it portrays in its central compartment the well-known image of the Madonna of Humility and in the wings St. Mark and St. John the Baptist, and betrays its Venetian origin in innumerable details, internal and external, sentimental and formal, iconographic and stylistic. Where but at Venice or in the Veneto would the compartments be so low and so wide, with the Gothic trefoil of the middle panel so blunted into a semicircle? Where but at Venice would the radiant glory be finished by a border of stars?¹ Venetian again and this time pure island Venetian of the Serenissima and not merely appertaining to the vast and varied region of her ancient domination or to the sphere of her artistic influence are the ornamental peculiarities of the drapery; the fine, intricate but reticent patterning of the Virgin's tunic and mantle-lining of the Babe's wrapping; the rectangle of dainty gold-threaded embroidery applied to the tunic of St. Mark (whose identity is in itself an obvious endorsement of the Venetian origin of the picture), the frontal line of ornament which, faintly visible, runs vertically down the Virgin's tunic. Venetian, too, but not exclusively so, is the conception of the Madonna, low-seated, as it were, on the roof of the world, the moon at her feet, giving suck to the Immortal Child; noble and intimate theme intensely significant of the imagery of the period. According to Filippini² the concept was imported into Venice by Giovanni da Bologna in the last quarter of the Trecento. Dr. Van Marle³ repudiates this assertion, indicating its existence in the oeuvre of Caterino. Since he wrote several other Venetian versions of this iconographic model have come to our knowledge, and I have elsewhere published one⁴ of the earliest of them, executed, how-

¹ As for instance in the Madonna of Humility by Semitecolo at Padua (Testi. L. *La Storia della Pittura Veneziana*. Bergamo, 1909, vol. I, p. 311), painted in 1365. This picture offers a close parallel to the middle panel of the triptych under consideration.

² F. Filippini. Giovanni da Bologna, Pittore Trecentista. *Rassegna d'Arte*, 1908, p. 103.

³ Development of the schools of Italian painting. The Hague, vol. IV, p. 78.

⁴ *La Pittura Veronese del Trecento e del primo quattrocento*. Veronese, 1926, p. 113.

ever, on the mainland — the so-called Madonna del Rosario in S. Anastasia at Verona, first recognized as by Lorenzo Veneziano by Luigi Simeoni⁵ (Fig. 2). This little known and much repainted work offers a direct comparison with the middle part of the triptych before us. The two paintings belong, I believe, to different periods of the artist's development, but in spite of this discrepancy and that of the greatly contrasting dimensions, certain parallels compel attention; the general composition, the width of the central division, the glory, the moon at Mary's feet, and of more immediate importance, the attitude of the Bambino, his backward look, his type, his little binder and bare shoulder, the gentle curve of the protective figure above him, the look, the features of the Mother and the details of the modelling of her throat and neck.

But for the identification of the London triptych as by Lorenzo Veneziano let us turn from this relatively unknown, unsigned, undocumented, and, I believe, not yet fully accepted composition to authentic productions. The triptych is, it would seem, a mature, nay a late, production. Let St. Mark be confronted with his namesake in the signed panel of 1371 at Venice (Fig. 3), and his companion with the magnificently dignified St. Peter in the same panel. These last agree in the bend of the vigorous heads and in the glowing earnestness of the expression, while the drapery of our diminutive St. Mark of the triptych is based on the same Gothic rhythm as that of the St. Peter at Venice. It is hardly necessary to reiterate the recurrence of such obvious characters as the structure and modelling and outline in these four draped figures. A similar pair of saints in the Berlin gallery (Fig. 4), unsigned but indubitably works of our artist, give us even more immediate material for comparison. They are probably earlier productions, for in them the bodily proportions are defective, reminiscent of the Byzantinizing elongation practised by Maestro Paolo and his contemporaries, and they betray more directly the Byzantine derivation of all Lorenzo Veneziano's male types, and especially of the St. Mark in question, whom we can study in three separate but kindred versions, which reveal a progressive modification of the initial form.

Nowhere but at Venice, and indeed by no one but by Lorenzo Veneziano, could have been painted the flanking saints of the little triptych, and the attribution to Tomaso must, I think, have been based on the group in the central panel, where the very subject and the homely in-

⁵ La pala scaligea di S. Anastasia. Atti dell' Accademia di agricoltura scienze e lettere di Verona. Verona, 1919.



FIG. 3. LORENZO VENEZIANO: TWO SAINTS (1471)
Academy, Venice



FIG. 4. LORENZO VENEZIANO: TWO SAINTS
Kaiser Friedrich Museum, Berlin

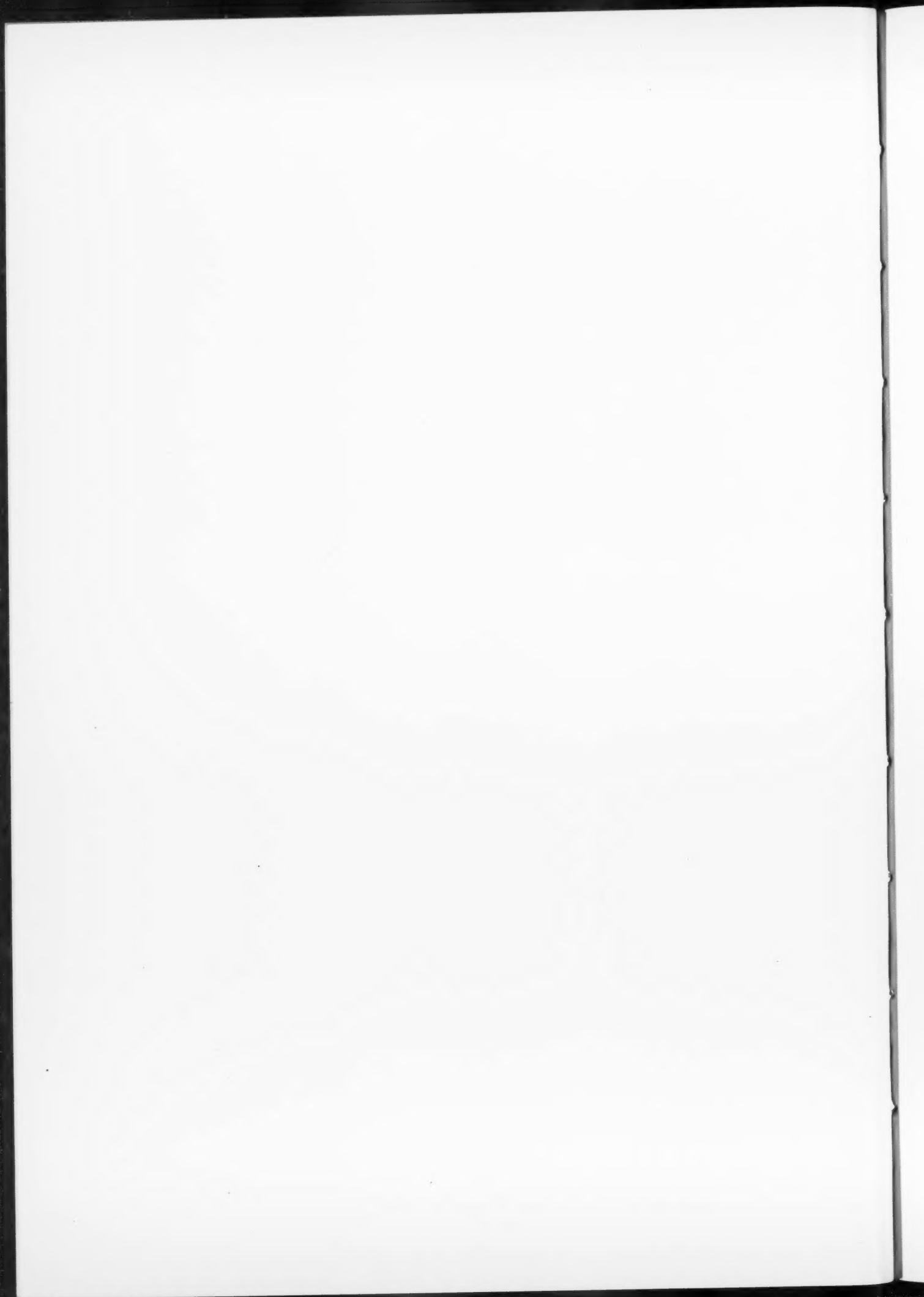
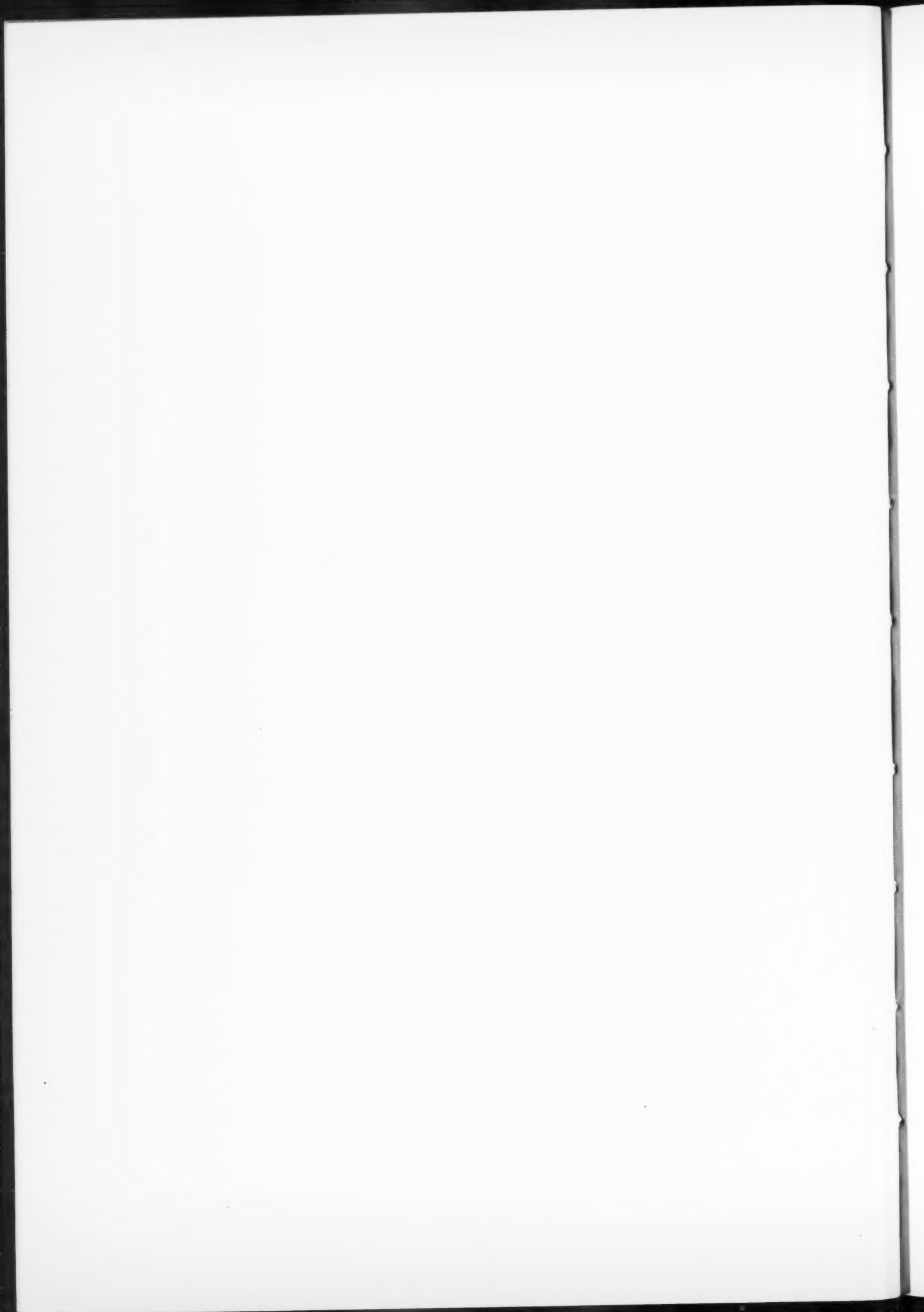




FIG. 6. LORENZO VENEZIANO: MADONNA AND CHILD (1372)
Louvre, Paris



FIG. 5. TOMASO DA MODENA: MADONNA AND SAINTS
Karlstein



timacy of its rendering recall a model and a method which has been erroneously associated exclusively with Emilia.

Yet Tomaso da Modena and Lorenzo Veneziano have their point of contact,⁶ and if the well-known triptych of Karlstein pleads with no uncertain accent against the attribution of these Byzantinizing saints in the National Gallery to the author of the romantically Northern and Gothic half-lengths of St. Wenceslas and St. Dalmasius (Fig. 5), one can trace in the tenderness of the Virgin and in the very type of the Child what may well have been a real influence of Tomaso upon Lorenzo. This triptych alone is insufficient demonstration of such an influence. I find it, however, with more coherence in the latest dated and most fascinating of Lorenzo's Madonnas — the one in the Louvre (Fig. 6) where all harshness, all academic oriental reminiscences have given place to the simple tenderness of the Italian trecento in one of its most Gothic phases. The fullness of the modelling, both of face and of bodily form, the vigour and *slancio* of the Child, the simple prettiness of the youthful Mother suggest in this latest and most amiable of Lorenzo's signed pictures the possibility that he was aware of the proximity at Treviso of an art essentially divergent from that in which he had been educated. It is, I believe, to the period of this Louvre Madonna (1372), and therefore to that of the pair of saints in the Venice academy, that the London triptych should be attributed — period of full maturity and easy facility. Lorenzo's ultimate style is the maximum expression of the Venetian trecento. In it we find the purity and transparency of pale and delicate colouring, the spidery fineness of web-like embroidery and the gold-threaded outlines, the Byzantine types softened to a slightly more human individuality, and clad in a Gothically rhythmic drapery, the fine accuracy of drawing, the decorative conception of the human figure; and finally that innate and austere elegance, that subtle aesthetic quality which together with an almost complete indifference to the realistic strivings of contemporary schools constitute the most essential character of the slight but intensely refined contribution of the island city to the art of the Italian trecento.

⁶ Brief hints of the influence of Tomaso on Lorenzo are to be found in two recent articles on N. Italian primitives: (1) Una tavoletta del Semitecolo. Wart Aslan in *Vita Artistica*, 1927, p. 236, and (2) Tomaso da Modena nello svolgimento della pittura veneta. Luigi Coletti in *Bollettino d'Arte*, 1925 (IV), p. 314.

ENGLISH ARCHITECTURAL DRAWINGS AT VASSAR COLLEGE

BY OLIVER S. TONKS
Poughkeepsie, New York

EXCEPT for the anachronistic, if interesting, explosion of the pre-Raphaelite movement the nineteenth century of English painting is to most people fairly bleak. Bonington, the poet-painter, and Constable had come and gone, one by 1828, the other by 1837. Turner, the marvellous, lived on until 1851. Barring these the century at least as it touches the history of oil painting produced few adventurous spirits. The academy reigned supreme.

Such a view fails to recognize, however, that in water color painting England in the nineteenth century was not only carrying on one of its most venerable traditions but also through it made one of its most notable contributions to art. No other land so nearly perfected the craft of sketching in water color, and probably no other land considered this branch so much a part of a cultivated person's education as did England.

How far back this kind of painting goes is hard to say. If it is true that it had its origin in that variety of painting which employs size of some sort as a medium, then it can be traced certainly as remotely as the sixteenth century. It began in all probability much earlier than this. Toward the close of the sixteenth century Haydocke, an English painter, refers to a practice of using very thin washes of color mixed with size, which in its appearance must have resembled water color technique as we know it now. He notes that this method was employed in the making of maps.

Two centuries later a group of men who may be described as topographers, whose purpose was the faithful recording of the notable sites and buildings of England, seems to have evolved a simpler wash system which well may have derived from the distemper methods of the sixteenth century. At this time, the eighteenth century, the Englishman had become acutely conscious of the antiquarian richness of his country in the matter of venerable buildings and historic sites. It was the custom of these eighteenth-century topographers to make finely detailed sketches in pen and ink which were then filled in with simple wash tints of sepia or India ink. To them it was of prime importance that such drawings should be accurate as to subject whether they composed as

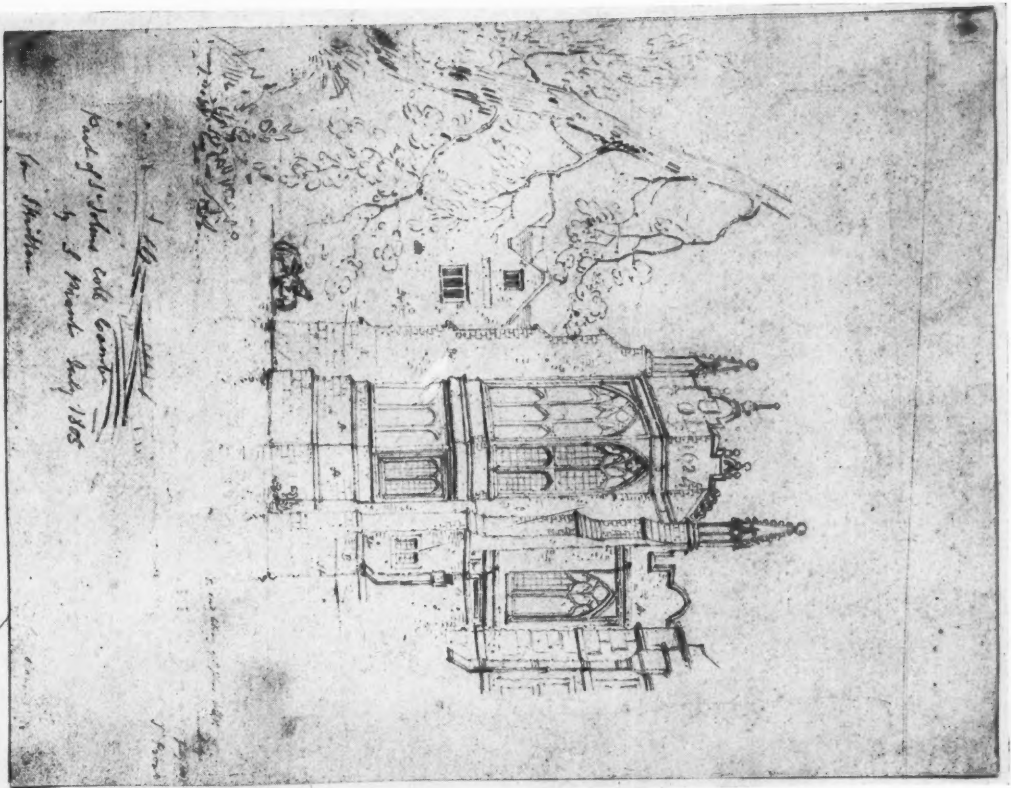


FIG. 1. SAMUEL PROUT: ST. JOHN'S COLLEGE LIBRARY
Taylor Art Gallery, Tassar College, Poughkeepsie, N. Y.

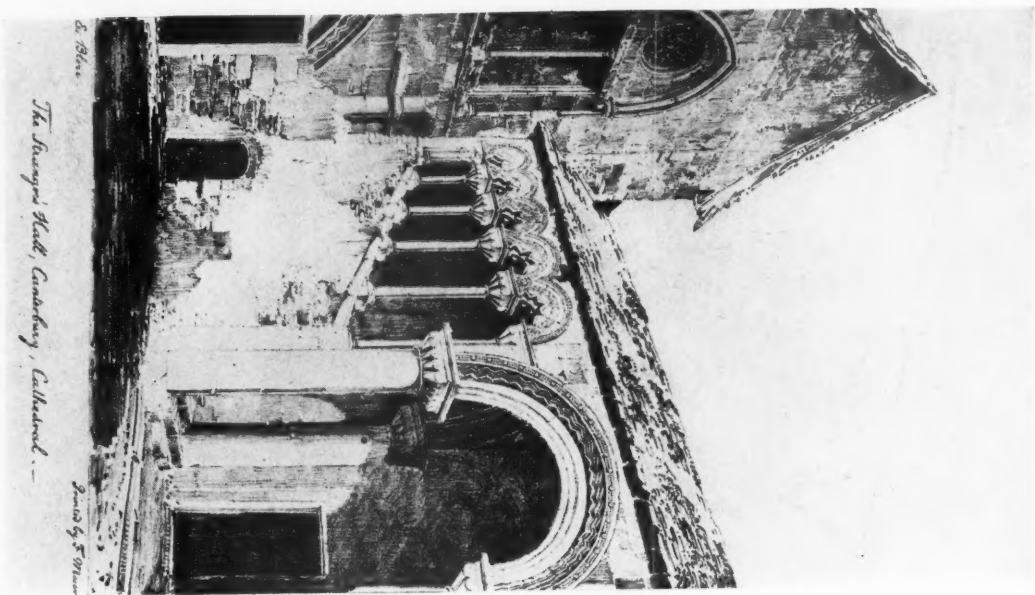
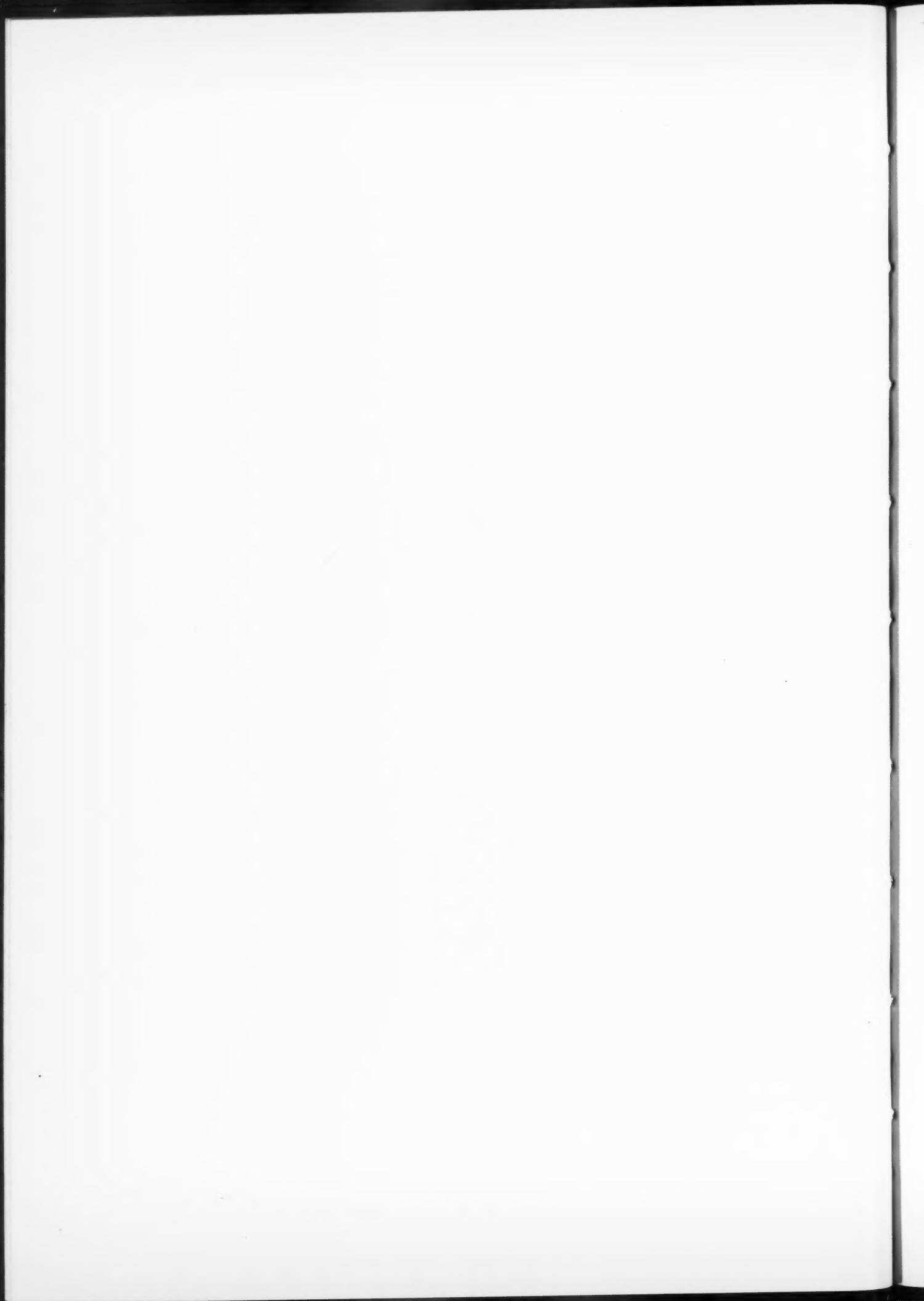


FIG. 2. SAMUEL PROUT: STRANGER'S HALL, CANTERBURY
Taylor Art Gallery, Tassar College, Poughkeepsie, N. Y.



pictures or not. In fact it probably would not have occurred to them to take the liberty of so adapting their material as to create a work of art. If it happened to be artistic as it stood, well and good; if not, faithfulness to one's clients demanded that the scene or building be transcribed accurately.

While it is thus possible that from early days there existed in England the potentials of a pure water color technique, it should be remembered that water color as such remained yet to be developed in the country. At the same time it must not be forgotten that it was practiced with success in Holland during the seventeenth century. To cite only one notable exponent of the art, Adrian Van Ostade has left examples of his work which properly belong in the province of water color painting. In them he has sketched in his outlines with a pen and then completed his effects by adding broadly laid washes of brown or grey to mark his shadows. Possibly the major distinction which marks his manner off from the methods of the English topographers of the next century lies in the fact that his colors are opaque.

We know that the Englishmen working in oil, especially in landscape painting, were considerably affected by the Dutch. Hobbema, Wynants, and Ruisdael, all impressed themselves upon the English painters — especially Wynants who had as his admirer no less a painter than Gainsborough. Under these circumstances it is not difficult to think that the water colorists may likewise have derived some information from their over-sea neighbors.

However that may be the stimulation of water color painting in England was due to the development about the middle of the eighteenth century of an intense interest in the ancient remains of the country. This enthusiasm, as I have already suggested, produced the topographers who industriously recorded the notable ruins of their land. One of the essentials of their work, as I have said, was faithfulness to subject. This of itself precluded the freedom of interpretation which is indispensable to a work of art. But this same close observation and the resulting acquisition of technique laid the most solid foundations for further development of their art into true water color painting.

By 1804 the use of water color had so completely developed and the self-consciousness of the craft had so intensified that in resentment against the Royal Academy for its disdainful attitude toward the art, the first society of water color painters was formed. With varying fortunes it continued to function throughout the century. By that time the craft was recognized, at least by its own representatives, as having its

special interests and methods. It could boast, among others, of so distinguished a painter as Turner as one of its members.

Of the works of the men who contributed to make the English school what it was Vassar College owns some very representative examples. I may mention Buckler, Bartlett, Blore, Cotman, the Cattermoles, Delamotte, Mackenzie, Pugin, Prout and Turner. The Turners have previously appeared in this magazine. Lack of space entailed by so brief an article as this precludes any extended discussion of the work of these men.

Of them all, barring Turner, Samuel Prout is the most distinguished. Ruskin, who was no mean draughtsman, said of him, "Even Turner's outline is not more faultless." In another place he says, "His renderings of the character of old buildings . . . are as perfect as I can conceive possible. Nor do I suppose that anyone else will ever hereafter equal them." Such praise of itself should go well on toward fixing his rank.

It will be recalled by those who happen to be familiar with Prout's life that in 1801, at the age of eighteen, he was taken by Britton through Cornwall that he might make drawings for the latter's *Beauties of England and Wales*. It will be recalled also that Britton was under the painful necessity of sending the boy back to his home in Plymouth because he lacked sufficient knowledge of perspective to make his work of any value.

After a year's concentrated application to that branch of drawing, Prout rejoined Britton in London. For several years he was occupied in producing drawings for Britton. Belonging to this period, in fact to the year 1805, when Prout had to return to his home because of his health, is the exquisitely detailed pencil drawing at Vassar College (Fig. 1), which shows the east end of St. John's College Library, Cambridge. Already, at the age of twenty-two, the artist reveals the certainty of touch which characterizes his more mature productions. Not only is the pencilling done with the greatest delicacy in the architectural detail, but there is such a just appraisal of values that the sketch has complete unity. These were his years of study of Turner, Mackenzie and Cotman. To all intents and purposes his style as a draughtsman was fairly well fixed. It only remained to add to the colorful, pictorial value of his work. This came about through his continental trips which began in 1819.

It is not surprising that Prout's fine facility as a draughtsman should have led him to find the newly introduced art of lithography much to his taste. Its flexibility must have appealed to him.

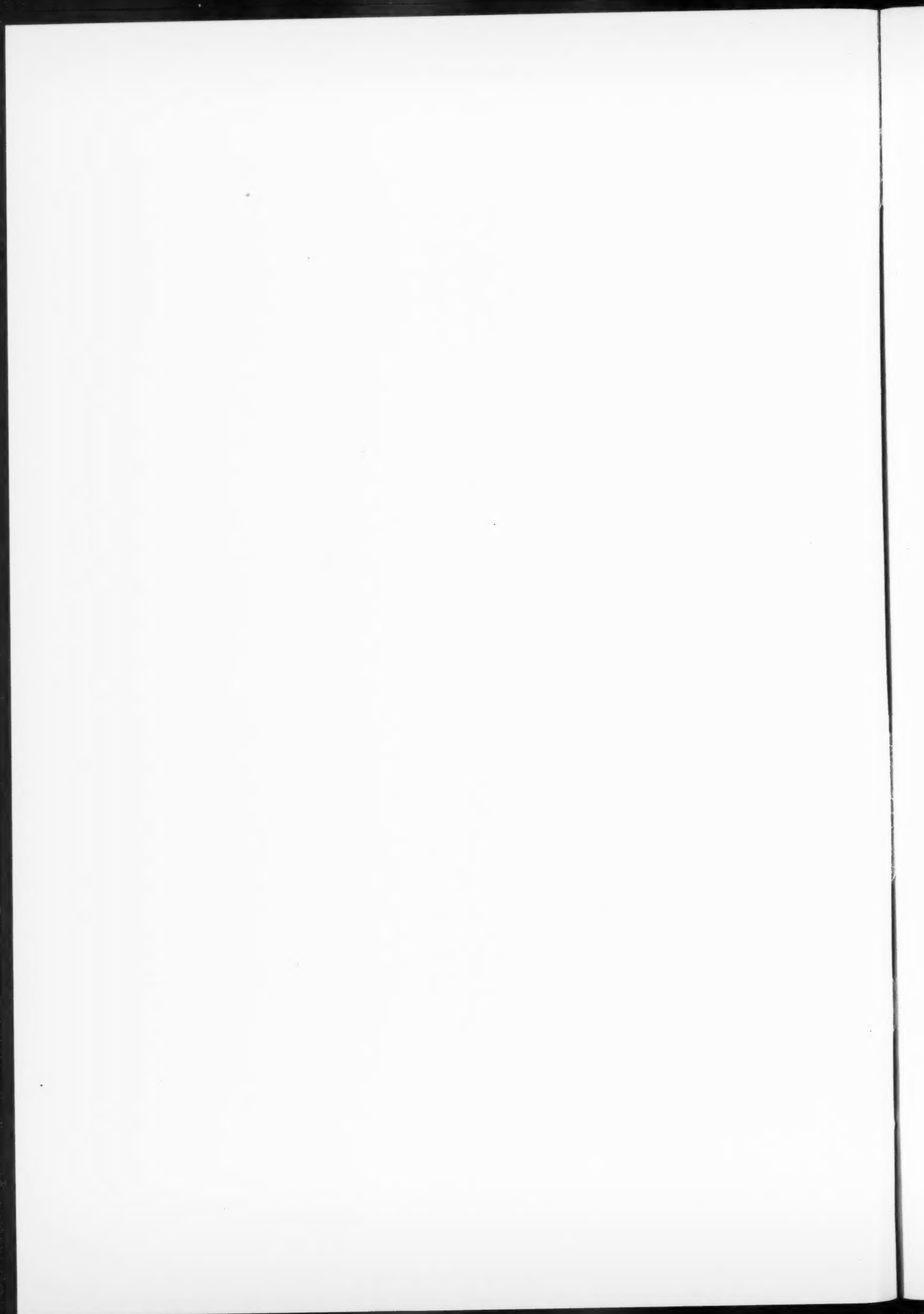


FIG. 3. ENGLISH SCHOOL. FIRST HALF 19TH CENTURY: ALLINGTON CASTLE, KENT
Taylor Art Gallery, Vassar College, Poughkeepsie, N. Y.



FIG. 4. JOHN RUSKIN: DOVER CASTLE
Taylor Art Gallery, Vassar College, Poughkeepsie, N. Y.





This phase of his craftsmanship is represented at Vassar College in an interesting way. The college owns a rather large, spirited pencil drawing of the Stranger's Hall at Canterbury (Fig. 2).¹ It bears the legend "Domus Hospitium" and the signature of the artist. Also in the College collection is a lithograph of the same subject. One would naturally assume that the pencil drawing preceded the lithograph. The latter, however, shows the lower part of the porch blocked up with a wall and a closed doorway, whereas in the pencil drawing this wall is removed so that we get a vista of distant houses beyond. At the present time the wall is missing so that this part of the structure is as it was represented in the pencil sketch. Still the lithograph seems to be later from the fact that the stonework at the left under the window has been repaired in part and in part freed of overlaid stonework, and a gap in the wall to the right of the door under the stairs has been filled in. Since that time even more restoration has been done so that the engaged shaft in the corner has now been carried down almost to the ground.

The lithograph has much more the air of a picture and less of the topographical character of the pencil sketch. The detail of the roof is more richly handled while other facts, as the members seen in the stairway, are suppressed as unnecessary.

Not the least interesting drawing in the collection is an unsigned one in sepia wash and pencil which carries on the simpler tradition of the eighteenth-century topographers. It is a view of Allington Castle, in Kent (Fig. 3), which interestingly enough was purchased in 1905 by the distinguished English critic Sir Martin Conway and is now under his hands being restored to its original mediaeval condition. Those who are curious may find the matter discussed by Agnes Conway in the August number of *House Beautiful*.

The drawing seems to represent the west wing and shows the Elizabethan gabled roof which was added around 1600. Since this roof was removed in 1840 our drawing dates certainly before that time, and judging from the style, seemingly much earlier.

By rare good fortune the college possesses a pencil and wash drawing of Dover Castle which seems unquestionably to be one of Ruskin's earliest works (Fig. 4). The drawing was formerly mounted upon a sheet of green paper on which is written "Dover Castle. John Ruskin's first drawing: Made when sixteen years old." In the upper right corner of the drawing itself are the letters J. R. This signature is so close in

¹ The name E. Blore, which appears in the lower right corner of this drawing has been crossed out as a mistake, though the line crossing it out does not show in the reduced reproduction. It was crossed out in pencil by Frank Inman.

style to the signatures of the artist which I have examined that I have no hesitation in accepting it as having been placed there by Ruskin himself. As to the writing upon the mount there seems to be no doubt that the writing is in the same hand. The "J" and the "R" are the same and the letter "k" is like those used in other signatures of Ruskin. It might be added that for anyone except the artist himself to be so precise in dating would be most difficult.

Ruskin was at Dover about this time. This is proved by the fact that there was at Brantwood, the residence of Ruskin's later years, a pen sketch of Dover Castle made in the year 1832 when he was thirteen years of age. In the same place was a view of Dover Castle from the sea, done in 1835, when he was just sixteen. If we needed any further proof of his presence at Dover at this time we have it in his own description, in *Praeterita*, of a trip to that place in his early youth. It should be added that this drawing is part of a collection of English water colors and drawings once in the possession of an early trustee of the college, Dr. Magoon, from whom Matthew Vassar purchased his collection as a foundation for the collection of the college. Magoon knew Ruskin personally, and among his letters are some from the Englishman relative to the Turner water colors now at the college. These were published in an earlier number of this magazine. It therefore seems beyond doubt that our drawing came from Ruskin and that the signature is valid.

To expect so finished a piece of work from a lad of sixteen would in most instances be demanding a good deal. But it must be remembered that Ruskin was precociously making drawings at the age of seven. We also know that in 1831, when he was eleven years old, he was placed under Runciman who taught him what was known as the "Harding manner" of execution. This means that the work was done boldly, if conventionally, with a soft pencil. If one adds to this that Ruskin has gone over the whole drawing with a flat wash in brown it can be seen that this drawing of Dover Castle follows almost exactly the method of work one would expect to discover in an artist following the "Harding manner."

Prout's finesse for which Ruskin came to hold so deep a respect has not yet had its effect. The pencilling is broadly handled, soft in texture and entirely lacking that exquisite detail with which Prout amazes us in the better things of his pre-continental period. The values are remarkably maintained so that at a distance the composition pulls together into a most satisfactory unity which finds its focal centre in the luminous area around the tower in the foreground. It is as if a glow of

light played upon this part of the ruin while the rest in the distance is lost in a certain mystery of indefiniteness.

Later Ruskin's work became more meticulous in its precision of detail in the manner of Prout or it affected the deceptive simplicity of wash color such as Turner, his idol, employed. This Dover Castle drawing is much closer to the topographic style and shows a certain literalness that disappeared when Ruskin learned better how to leave more to the imagination.

A THREE MIRACLE BUDDHIST STELE OF THE PĀLA SCHOOL

ALVAN C. EASTMAN
New York City

SEVEN Pāla steles representing the eight miracles of Buddha have been either published or reproduced, and three of these are now in America, one in the Boston Museum of Fine Arts, one in the University of Pennsylvania Museum, Philadelphia, and the third at the Heermaneck Gallery, New York.

But so far only one stele of the Pāla period representing a triad of miracles (Fig. 1), possibly an abbreviation of the more usual form, has appeared in America so far as we know. This stele¹ is now in the collection of Mr. O. Saito and in the keeping of the Japanese consulate in New York. Aesthetically it is an excellent example of the Pāla school in its best and earlier period, dating not later than the beginning of the tenth century, and likely in the latter part of the ninth century.

On aesthetic and stylistic grounds as well as for evidence of dating, it may be favorably compared with the Magadha stele of the University Museum (Fig. 2) generally accepted as of the eighth and ninth century — the finest miracle stele in America. Indeed, the striking similarities

¹ Dimensions, H. 22½ in., W. 15 in., base thickness 7½ in.

between the central figures of both stones suggest the Magadha district of the Bihār province for Mr. Saito's stele. Apart from general resemblances in the rendering of the central figure, there are besides the sharper outlines of the features, and the nose, the sharper definition and higher arching of the eyebrows, the sharply curved and almost pinched mouth with a small lower lip, and in these respects the features are unlike those of the Bengal stone (Fig. 3) in Boston. A sculpture also of the ninth century whose stylistic resemblance in features is very close to those in Mr. Saito's stele, is a dignified and noble head of a Bodhisattva from the Bihār province, now in the collection of the Boston Museum of Fine Arts.²

There is besides the more severe and restrained rendering of both the lotus seat and lion throne, while the petals of the lotus seat are in flat relief, typical of the steles from the Bihār province, and unlike the Bengal steles where the petals are independently treated, more emphasized, curved, and modelled in higher relief.³ The color of the stone, moreover, is greyish slate like most of the Bihār stones, though black slate, which is far more common in the Bengal stones, is known there also.

The subject represents Gautama Buddha beneath the Bodhi tree on the occasion of the attainment of Buddhahood, surmounted by the umbrella (*chattra*), a symbol of rank, seated in *padmāsana* (therefore upon a lotus with legs crossed and each foot resting on the opposite thigh), above a lion throne (*śimhāsana*), the right hand extended over the leg in the "earth touching gesture," (*bhūmisparśa mudrā*) in which the earth is called to witness the Buddha's right to occupy the throne of wisdom claimed by Māra (or the forces of evil) for himself.

The Buddha is typically clad in monastic robes which leave the right shoulder bare and covers the underskirt whose pleated folds issue under the legs and appear in front of the lotus seat, while one end of the outer robe hangs in a fold over the left side of the chest.

Above the shoulders is a large oval halo (*śiraścakra*), the outer oval band, composed of jewelled beads, held together by five ornamented clasps, the whole fringed with tongues of flame and modelled up directly from the background, like the Magadha stele, rather than upon a raised oval band as in the case of the Bihār stone now in the Leyden Museum.⁴

² Illustrated Coomaraswamy A. K., *Catalog of the Indian Collections of the Boston Museum of Fine Arts*, Pl. XXXVII, and p. 79.

³ Published Coomaraswamy A. K., *Bulletin, Boston Museum of Fine Arts*, Aug., 1924, p. 30. See also *Bihār stele Catalog of the Indian collections, Boston Museum of Fine Arts*, Pl. XXXIV.

⁴ Illustrated *Catalog of the Indian collections in the Boston Museum of Fine Arts*, Pl. XXXIV.



FIG. 1. THREE MIRACLE BUDDHIST STELE. 9TH CENTURY (?)
PĀLA SCHOOL, MAGADHA?
Collection of Mr. O. Saito, New York

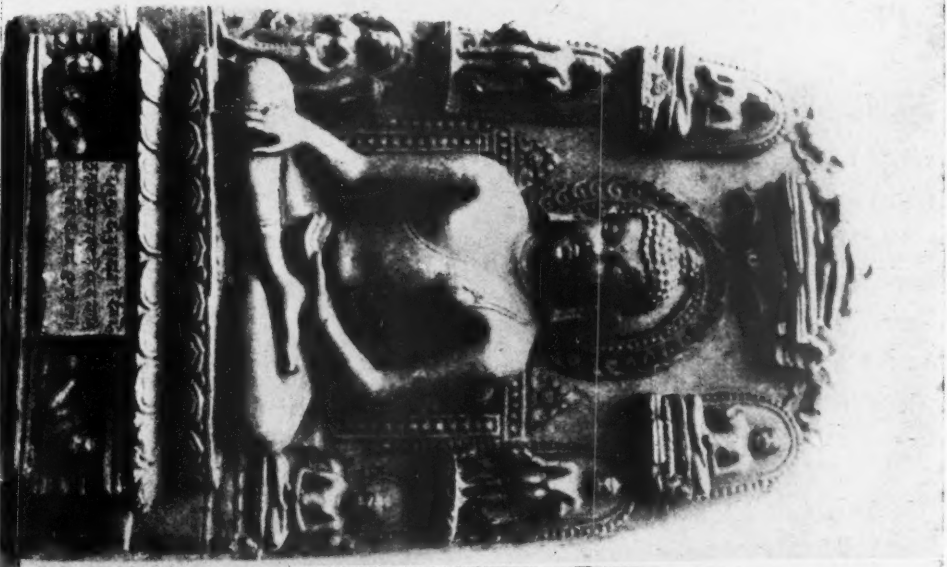
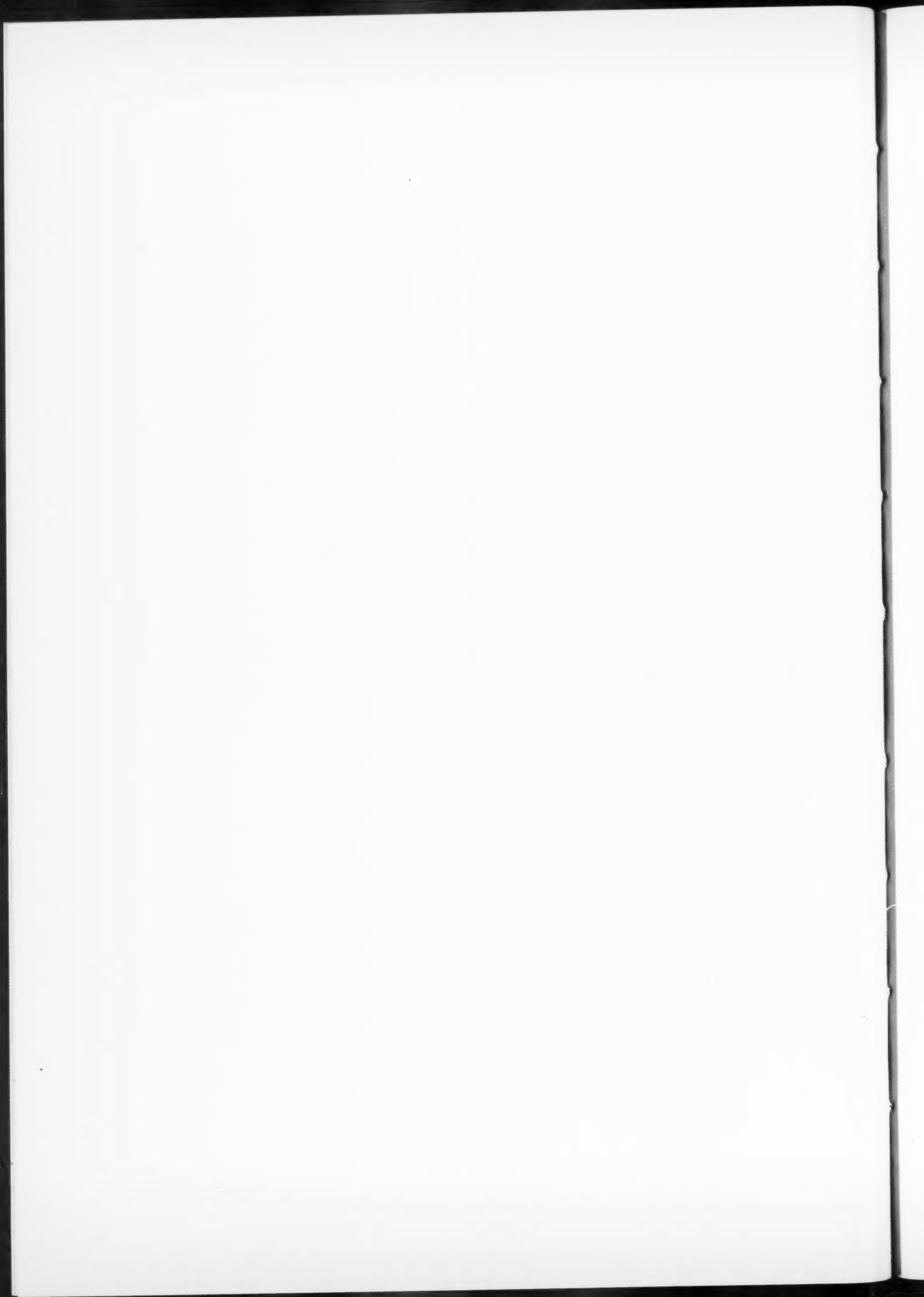


FIG. 2. STELE REPRESENTING THE EIGHT MIRACLES OF
BUDDHA. PĀLA SCHOOL, MAGADHA DISTRICT, BHĪĀR
8TH-9TH CENTURY
The University of Pennsylvania Museum, Philadelphia



FIG. 3. THE EIGHT MIRACLES OF BUDDHA. PĀLA
SCHOOL, BENGAL, 9TH-10TH CENTURY
The Museum of Fine Arts, Boston



To the right and left of the central figure are represented apparently the two standing miracles of Buddha,⁵ the "Descent from Heaven" (*Devāvatārana*) and the quelling of Nalagiri at Rājagṛha, with the right hand in this miracle in the gesture of fearlessness (*abhaya mudrā*). The elephant, however, is omitted; though it may appear in the Pāla stones and when represented is always of diminutive size (Fig. 3).

Of especial interest in this miracle is the gesture of fearlessness as it is the only stele of the Pāla school we have seen reproduced clearly revealing the *mudrā*, though the lifted hand in the other steles which are too damaged for certain identification, would imply this gesture.

The reason for showing the right hand raised in Mr. Saito's stele instead of the left as is the traditional form, appears to be a concession to the limitation of space. In this miracle the Buddha, without exception, probably, in the steles of the Pāla school, has the raised hand opposite to the side where the elephant either is or would be shown, usually, the inner side of the stele. In fig. 1 the only possible space to represent the elephant is on the left or outer side of the stele; hence it is the right and inner hand which is in the fearlessness gesture.

By their very nature the *Devāvatārana* on the right of the stele and the quelling of Nalagiri on the left are the only miracles among the eight which must, without exception, be shown standing. The gesture of the hands in the *Devāvatārana* seem not to vary greatly, the right hand being traditionally in the *varada mudrā* with palm extended down and outwards at full length while the left arm is bent, the hand clasping some object next the body just below the shoulders (Fig. 1), not quite clear in most of the steles. Could this not be one of the sacred books which the Buddha is said to have recited to his mother in heaven following the Great Miracle at Śrāvatī?⁶ It might also be read as part of the garment.

⁵ For this miracle, accompanied by the elephant, see the Bihār stone referred to above (note 4) and the second miracle on the proper right side of Fig. 3.

The *Nidana-Katha* (Rhys Davids *Buddhist Birth Stories*, pp. 200-1) records that the Buddha immediately following the seven days tasting of bliss after the enlightenment, rose in the air to dispel the doubts of certain devas and performed the miracle called *Yamaka Pratihārya* in which fire and water emanated from his body at the same time. It is possible the two standing Buddhas may be an interpretation of the "Twin miracle" in the phase of creating a twofold replica of himself. From an iconographic viewpoint, however, these two miracles may also be identified as the "Quelling of Nalagiri" and the "First Descent." Dr. Coomaraswamy has kindly suggested to me this alternative identification: (the Buddha's creation of self replicas) as a possibility.

⁶ This miracle is clearly represented in the Indo Hellenistic school in a splendid Gandharan stele (second century A.D.) now in the Detroit Institute of Arts. See the first seated Buddha figure near the top of this stele above the two scenes showing standing Buddhas. Reproduced Coomaraswamy A. K., *History of Indian and Indonesian Art*. N. Y., 1927, Pl. XXI, Fig. 91.

In the Buddha's open palm in each of the miracles appears one of the sacred "marks" or *lakṣaṇas* of a Buddha, a kind of mole often shown inclosed as here, by a lozenge shaped figure. On the soles of the feet occurs the wheel.⁷ Besides these marks the heads of both figures are surrounded by a nimbus (*śīrāścakra*) fringed with flame. To show only the nimbus about the head as one of the marked attributes of divinity is less common in the Pāla school where, as a rule, the Buddha's body is represented as entirely surrounded by an aura, when it is known as a *prabhā-maṇḍala*.⁸

The Devāvatārana in the Saito stone conforms to the traditional representation for this miracle except that Indra who is sometimes shown accompanying the Buddha and holding the umbrella (*chattra*) over him is omitted.⁹

Above both the standing miracles in the midst of clouds appear Gandharvas flying toward the central figure of Buddha, and bearing garlands. As supernatural beings, and especially as Buddhist divinities of the Mahāyāna system known as the "Greater Vehicle," they are ornamented with jewels like Bodhisattvas and wear a necklace (*mālā*), round earrings (*kuṇḍala*) a high crown of conical shape, and a sacred thread (*yajñōpavīta*). This ornament, which passes over the left shoulder, usually crossing the body at the waist, passing around the right hip as in the flying figure on the proper right side of the stele, is composed of a jewelled chain in the earlier sculptures and those of the Pāla period.¹⁰ The Gandharvas also wear *dhotī* garments covering the lower part of their bodies.

The bearing of offerings by the Gandharvas is less frequently seen in Pāla steles which usually represent them in their function as aerial musicians, carrying a drum and cymbals, when they are merely symbolized by a pair of hands holding these instruments as in the stele of the University Museum (Fig. 3) and the Leiden stone.

The cloud forms surrounding the bodies of the Gandharvas are represented abstractly by the conventional Indian symbol, of a scrolled outline more or less oval in shape, with irregularly scrolled motives

⁷ The symbol of the foundation of the Buddhist faith, preached in the First Sermon at Benares, the sermon otherwise known as "Turning the Wheel of the Law."

⁸ See the Bihār stone, referred to in note 4. As a rule the central figure of Buddha has the *śīrāścakra* while all the other miracles have the *prabhā-maṇḍala*, excepting only the Nativity and Final Release.

⁹ Indra may be clearly seen in the Leiden stone. For illustration see note 4.

¹⁰ Later this becomes simply a jewelled cord or thread.



ASHER B. DURAND
By WILLIAM JEWETT

The N. Y. Historical Society, New York City

SELF PORTRAIT
By SAMUEL L. WALDO
The Metropolitan Museum of Art, New York City

which may or may not appear lightly incised on the surface.¹¹ Such cloud forms are characteristic of the earlier sculptures of the Pāla schools, especially those of the ninth and tenth centuries.¹² The later stones like the Leiden stele show an oval plaque much reduced in scale, with an indented edge, scarcely noticeable.

Finally the lion throne of the Saito stele is unusual in its use of rounded pilasters in the center and in having between them a kneeling female worshipper similar to the Bengal stone of Boston, who holds a vase, is very probably the earth goddess Bhūmi Devī appearing as witness in response to the Bodhisattva's bhūmisparśa gesture. Stems of lotuses, it will be noted, rise right and left of the throne, and are the supports of the lotus pedestals for the standing Buddhas. The front of the throne is inscribed in nail headed Bengali script and is the Buddhist formula or confession of faith, "Ye Dharmmā," etc., and apparently in the style in use around the beginning of the tenth century.

SAMUEL L. WALDO AND WILLIAM JEWETT, PORTRAIT PAINTERS

BY FREDERIC FAIRCHILD SHERMAN

AS was frequently the case at the time, Samuel Waldo (1783-1861), the portrait painter, received his first instruction from an indifferent artist in Hartford, Connecticut, and while a student eked out a living by painting signs for hatters, butchers and tapsters. As a very young man he painted the likeness of a certain British naval officer for fifteen dollars and with that money began business as a portrait painter. The interest and encouragement of a gentleman in Litchfield started him on a prosperous career in his native state and later he worked successfully in Charleston, S. C. In 1806 he went to London and while there received some instruction from Benjamin West and John S.

¹¹ See the cloud form of the same period in the excellent Jain sculpture, from Bundelkhand(?) in the Ross Collection of the Boston Museum of Fine Arts. Pub. Coomaraswamy A. K., *Catalog of the Indian Collection of the B. M. F. A.*, Pl. XLIII and XLIV. See also Fig. 3.

¹² See Fig. 3.

Copley, returning to New York early in 1809. There he became immediately one of the leading if not the most popular portrait painter, and had as sitters several of the mayors of the city, as well as a number of military dignitaries.

In 1812 William Jewett (born Feb. 14, 1795), who had been a carriage painter in New London, Conn., came to Waldo as a pupil, grinding colors and making himself generally useful about the studio. The artist was so well pleased with his pupil that he took him into his family and in 1816 entered into a partnership with him to paint portraits jointly. Thereafter they worked together successfully for a matter of almost forty years, being constantly employed and turning out a great number of very creditable likenesses together with a few of first-rate importance. The male heads from their easel are particularly good and that of Judge David Sherman Boardman (1768-1864) reproduced herewith is one of the best. Painted in 1853 when Judge Boardman was eighty-five, it represents the sitter in a black coat and vest with soft white collar and frill. The head is finely drawn and modelled, the flesh subtly painted, the clear brown eyes, fine white hair and delicately tinted cheeks adding to the attractiveness of the likeness. Mr. John Hill Morgan in a note on Waldo wrote, "It is a fair statement to make that most of his portraits painted in conjunction with Jewett are hack work" — a statement that is not borne out by the facts. Certainly this likeness of Judge Boardman and that of John Pintard in the New York Historical Society, both Waldo & Jewett canvases, are the equal of anything from Waldo's brush.

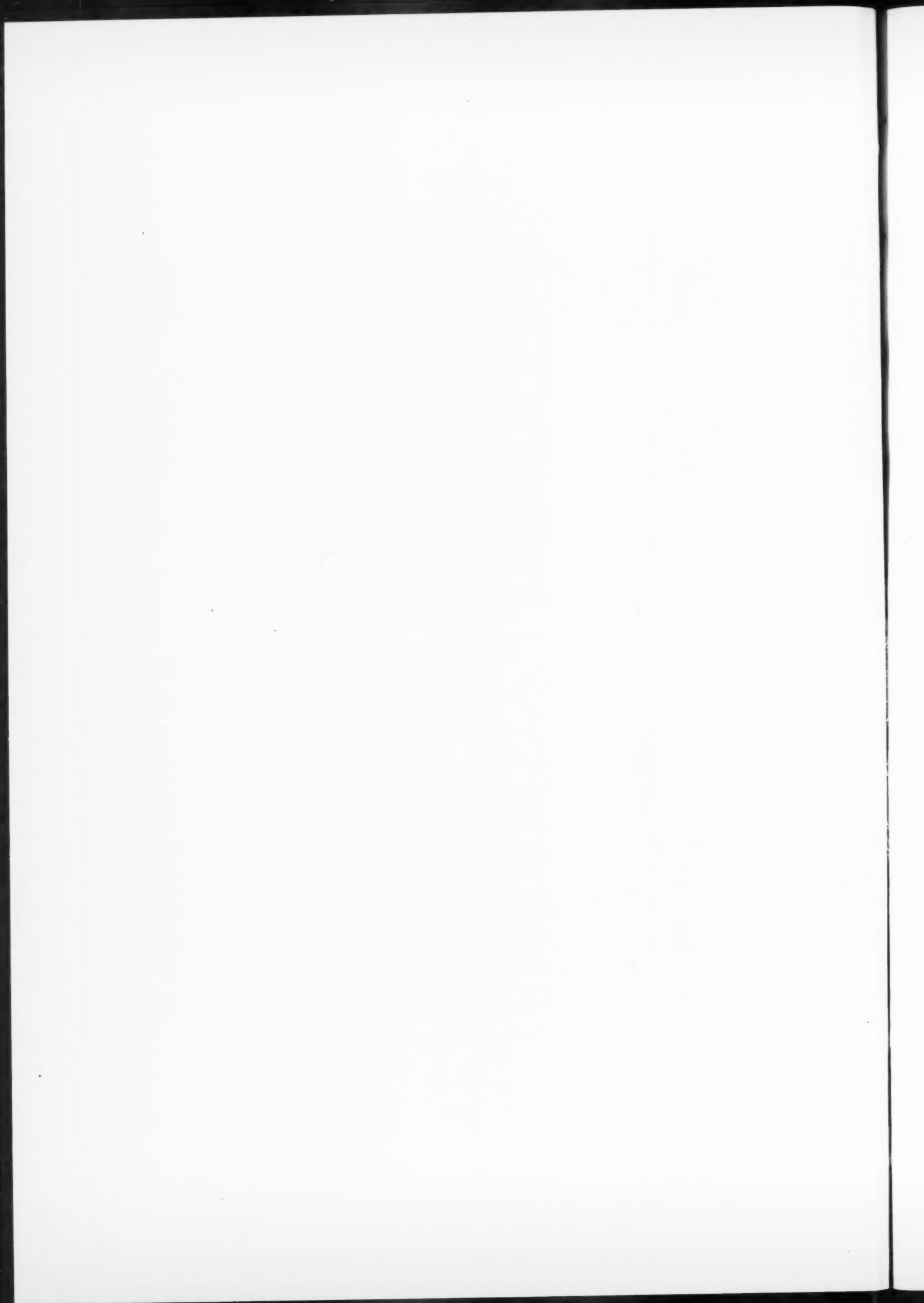
William Jewett (1795-1874) painted very few portraits single-handed and it is therefore difficult to detect his touch in the Waldo-Jewett pictures. The likeness of Asher B. Durand (1796-1886) at the New York Historical Society, however, in my opinion is unquestionably from his brush. On the other hand Waldo, even during the period of the partnership, painted a number of portraits alone and among them one or two masterpieces like that of General Andrew Jackson which recently brought a sum in five figures at auction. It is probably Waldo's finest work. Painted as an oval on a square canvas, measuring $33\frac{1}{4}$ inches high by $26\frac{1}{4}$ inches wide, it shows the sitter in uniform; olive-black coat with scarlet sash, gold epaulettes and white stock and frill. He is seated, head and shoulders to the left, eyes to the spectator, and shown against a background of dark, stormy sky. Characterization, drawing and modelling of the head and features, and the coloring throughout the canvas are of uniform excellence. The portrait of Asher B. Durand, the painter and engraver, by William Jewett, a gift to the New York



MAJOR-GENERAL ANDREW JACKSON
By SAMUEL L. WALDO
Collection of Mr. William A. Fisher, Detroit, Michigan



JUDGE DAVID SHERMAN BOARDMAN
By SAMUEL L. WALDO AND WILLIAM JEWETT, 1853
The New Milford Historical Society, New Milford, Connecticut



Historical Society from F. F. Durand, a descendant of the sitter, bears on the back of the panel on which it is painted a paper label which originally read "By William Jewett." The first word of the name has since been changed by some well-meaning but mistaken individual to read "Waldo &." This person probably thought that all Jewetts were Waldo-Jewetts. Painted in 1819 when Jewett was twenty-four and Durand twenty-three, it is undoubtedly the Young Gentleman, number fifteen of the catalogue, exhibited by W. Jewett at the National Academy of 1819. It is considerably smaller than any of Waldo's portraits, measuring but 19½ inches high by 15 inches wide, and it is done with considerably greater freedom, the touch more decisive and the coloring more distinguished, if less subtle, than in the Waldo-Jewett and Waldo works. For purposes of comparison it is reproduced beside Waldo's Self-Portrait as a young man, painted somewhat earlier. The photographs reveal no striking technical superiority in the Waldo portrait, and as a matter of authoritative handling the choice lies rather with the Jewett likeness. The fact that this Durand portrait is the first and only one by Jewett exhibited at the National Academy would seem to imply that Waldo recognized its merits at once and thereafter kept the younger artist, who was his pupil, busy on their joint productions, of which nineteen appeared at the Academy between 1820 and 1827.

The Waldo-Jewett portraits are easily identified by very definite characteristics. The surface is smoothly finished, almost slick, the coloring of the flesh rather sweet and the pose almost invariably conventional. Isham in his *History of American Painting* practically states that Jewett's hand in the partnership is evidenced by a laborious finish of costume, adorned by shining high lights; but French almost thirty years before said in his *Art and Artists of Connecticut* that he (Jewett) worked so thoroughly in the master's manner that only the most experienced could detect the work of *either* artist, an opinion pretty generally accepted in the lifetime of the artists and certainly more justified by the sum of their work. The opinion that Jewett was primarily a landscape painter and that therefore his share in the joint portraits is confined to the brushing in of the background or doing the figure, Waldo painting in the head, is scarcely tenable. Both Samuel Waldo and William Jewett had landscapes in the National Academy exhibition of 1820 and Waldo a "still-life." In the Academy of 1817 Jewett had already exhibited an Old Woman and Little Girl by Firelight and a religious subject, Paul and Silas Released from Prison, proving that he began very early to paint the figure.

Many of the portraits now given to Samuel Waldo are, I am convinced, in reality the joint productions of Waldo and Jewett, and I doubt very decidedly the probability of anyone being able today to detect the hand of either painter in one of these likenesses. The portrait of Peter Remsen, attributed to Waldo, exhibits practically all of the pronounced characteristics of the Waldo-Jewett works, and not a few of the other portraits given to him are in no wise superior to the joint productions painted in collaboration with Jewett. His Self-Portrait is certainly no finer than Jewett's likeness of Asher Durand, and I think it is as a result of Waldo's having painted frequently single-handed that the opinion has become general that his was the master hand in their joint work. As a matter of fact it is scarcely credible that Waldo would have gratuitously entered into a partnership with anyone and shared his profits as a portrait painter for the greater part of a lifetime had he not acknowledged that painter's equality as an artist in his own chosen field.

KENNETH HAYES MILLER

WALTER GUTMAN

DESPITE the fact that Mr. Kenneth Hayes Miller's object in painting is form, and even though the form he achieves is more persistently convincing, perhaps, than that of any other of our living painters, what is most peculiar about his work is its subtlety. The words form three-dimensionality, weight, space and mass, and tend to make one seek a startling result. The work of Mr. Miller reminds us that form is most completely arrived at by a series of delicate considerations, of outlines carefully drawn so that each point is animate, of spaces filled with colors subtly contrasted so that the one is broken into many and the depth comes out of it as it does from water. For this reason, of

course, there is something formless about his work. One cannot specify it, catalogue the different lines, colors and objects and turn to something else. One sits before it in a manner entranced as each element comes out of the painting to envelop one. There seems to be no point of beginning or ending, and one sometimes becomes a bit annoyed by the demands made upon one's senses by this circular stimulation. Yet one returns to it, moved by the demand which repels, very much as the electrons in a bath which one learned in school became alternately positive and negative.

Yet in its elements there is no art that is less puzzling. Mr. Miller is, as everyone who has spoken with him knows, an adherent of the Renaissance. He believes that painting is a physical art, that the sensations of the viewer should be aroused by the sensations of three dimensions perfectly given. He believes in a design that is essentially circular, one that is, which carries the eye from the center of greatest interest to the center of the least, in ways so subtle that it never races and never rests. He believes in color of a few tones ably contrasted, with at times a note of a new tone put in to keep the eye from being complacent. But of course in these beliefs he is not very different from the majority of painters. Our enjoyment rests particularly on what he does. To leave the first and perhaps most important element to the last and begin with his design, let us take his Consulting the Cards.

The painting shows one woman seated before a small, round table on which there are some cards divided into two unequal stacks. Beside them is a glass of water with a spoon in it. The remaining cards the woman looks at in her hands. Sitting next to her on an arm of the chair with her own arm resting on its back for support is another woman, likewise gazing at the cards. Behind them is a wall three-fifths covered by a heavy hanging curtain which is pulled back and forth by two tasseled cords. Above them, to one side, is a parrot in a round, steel cage. The picture seems an enigma: a not unusual incident, not unusual types, nothing either bizarre, dramatic or gorgeous in the treatment; compared with his other paintings not an extraordinary realization of form, yet the eye is attracted to it as an ancient person's, one imagines, was to a sphinx. The answer is, of course, the rhythm. The round top of the table reflected immediately in the round bottom of the cage. The implied column of the table carried upward by the woman behind it to the column of the cage. This column carried to one side and up again, first in a sharp brief note by the glass of water, and then longer and more heavily by the woman sitting at one side. Then thrown down

again in two small notes by the tassels. Then linearly, the woman's right arm circling the girl, and the girl's raised right arm throwing the vision back to the woman. In the other direction the woman's left arm brings the eye down to the table and cards, and the girl's left arm throws it towards her face and along the lines of the other arms by which previously it came down. Again the placement of the heads and the direction of gaze is used to create a third concentric rhythm — the woman looking down upon the girl and cards, the girl looking upon the cards and the cards looking back upon the girl and woman.

Of course the linear and voluminar design is not always as complicated as this, but almost always the placement of the different objects is as precise and the use as subtle. For example, take the *Woman Composing a Letter* of the Spaulding Collection. In this there is but one woman behind a table of the same shape. On it are a bottle of ink, uncorked, the stopper beside it, and a stack made of a large, flat magazine, a thick, short book, and a box, perhaps of candy. Also what appears in the photograph to be a small blotter. She holds a letter in one hand while the other holds a pen pointed down towards it. She is dressed in a satin dress of half sleeves with lace undersleeves coming to her wrists. For jewelry she has a necklace of hollow metal beads. Behind her is a plain wall paneled at the top corners in quarter circles. The elements are of course simple; the column of the table and that of the woman. The irregular pyramid of the books and the more precise one of the bottle. The eyes and pen pointed towards the letter, the letter looking back at them. The circle of beads underlining the column of the neck; the two quarter circles echoing the design. But it is, of course, not the elements but the taste with which they are used that is effective, and this is less explainable. To some extent we see it in the precise pyramid of the bottle balancing the slovenly one of the books, and in the way in which the figure of the woman welds into one the column of the table and the pyramids of its impedimenta. But still more in the placement of the figure exactly where the eye most naturally focuses, the pen pitched at the right angle to throw the eye to the paper, and the paper turned so as to best reflect it to the face.

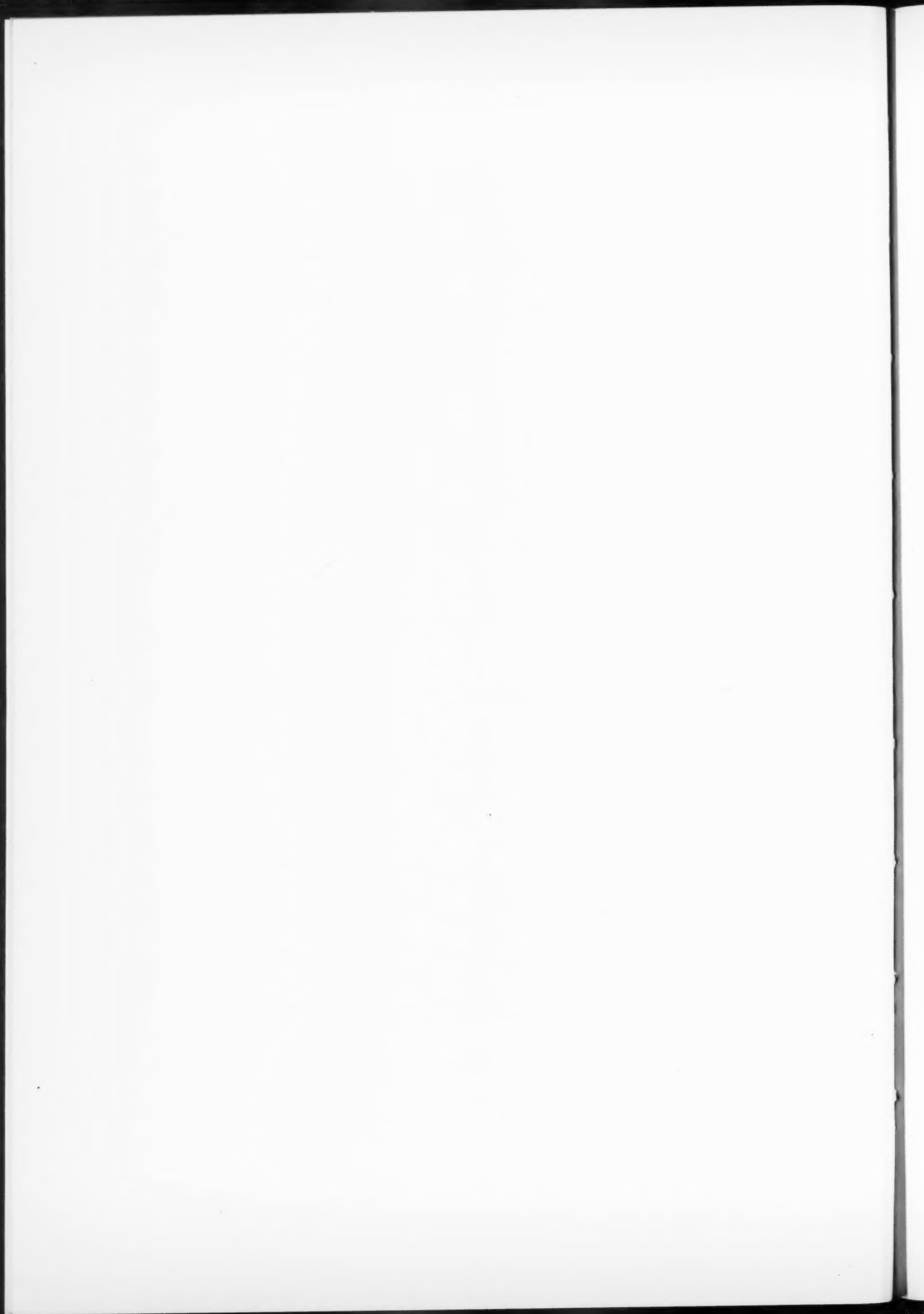
His color, as we have said, lies generally in the evocative power of a few tones. But like his form it does not make an effect that is overwhelming. One generally feels it at first drab and over shy, and then as one sits before it one is surprised as the tones present themselves by their beauty. Specifically his tones are generally the white of tarnished silver, the gold of stained oak, a Dutch blue and a green slightly redder



Lady Shopping
By KENNETH HAYES MILLER



Nude
By KENNETH HAYES MILLER



than olive. Into this he sometimes throws a red between rose and vermilion as a contrast. Perhaps the most perfect example of the first is his *Still Life*. It shows a table covered by a white cloth, a drinking glass mostly full of water, a crumpled dish towel of blue and white, a book bound in warm yellow, another in deep, dull blue, and behind it a wall of warm olive green. As an example of blunt contrasts the best is the *Woman with Parasol*. This shows a woman dressed for the afternoon carrying a parasol of deep blue. Her hat is of an equally decided red. Her dress of yellow with green tones, her bag purple with yellow. The pillars of a building before which she stands the pink almost of a tiger lily. However a more subtle use is shown in his *Nude on a Couch*. This shows a woman reclined upon a couch of brown silk. Over the back is thrown a cloak of cherry color. Under her head and shoulders are a yellow pillow and a pillow of mottled green and blue. Behind the couch at the head end is a screen of orange lacquer. In the middle ground a marble Georgian mantelpiece. Above it the wall the green-brown of dead grass. . . . Then a doorway showing another room. The wall forming the other side of the doorway, a brown purple. In the other room a white stairway. Against the stairs, a table with a lamp. On the top of the lamp a spot of vermilion.

His form is composed with color, but in the old way. That is, as with the Venetians, the forms differentiate themselves by the gradual assumption of their own tones. The colorings are naturalistic. They are not considered as entities and are not used to balance amount of form. Undoubtedly much of the palpitation of his form is due to his method. As with Titian one cannot describe the departure of the masses, but one can sense them. Still more it is due to the carefulness of the building. He takes nothing for granted. He does not force the onlooker to contribute his experiences to the canvases, but by creating the sensation of mass as unequivocally as if the painting were in three dimensions, he gives a new experience.

Perhaps because of this, his art, despite his attention to technique, is human and not abstract. When he paints a woman, the growth of the form, its impregnation of our senses naturally appeals to us sensually as do the paintings of Rubens or Renoir. And his rich though delicately harmonized colors, their prose rhythm, his unobtrusive design, and his slow extraction of one form from another, results in a spirit enigmatic and wistful not unlike Vermeer.

An example filled with both aspects is *Shopper No. 2*. This shows a woman of a heavy trunk, heavier hips, heavy, solid arms, standing be-

fore a store entrance. She wears a green turban decorated with white embroidery and variegated lustres. In it is stuck a white ostrich feather. Her dress is of warm fawn silk with an orange collar. In her hand is a brown parasol, folded. Her necklace is of hollow silver beads. What there is in this woman that is refulgent is suggested by her large placid form. What is maternal and companionable by her simple attitude and clothing.

This is what he wishes, to idealize upon the normal. No doubt it is beneficial, an entrance through a foyer instead of directly into the living room. Of course this questions the source of our enjoyment. Those of us who are frank in our sensuality and in our romance love his large forms and his enigma. Those of us who are more fastidious and impatient do not. It is somewhat less than a problem in three dimensions. But his method of achievement is not — the mind aroused through the senses — and for this reason he is right in feeling that the power of his humanity exists through his paint instead of the reverse.

Of course in comparing him to the great men of the past there may have been some exaggeration. His achievement is not theirs. Perhaps because he has had to make his own tradition he is needlessly timid and a bit awkward. His achievement may be. But even as a primitive of our art his work is invaluable for its sober beauty and for the care with which it has been built.

FOUR PAINTINGS BY TINTORETTO AT LUCCA

BY PLACIDO CAMPETTI

Lucca, Italy

WAS Robusti a native of Lucca? It may be so, seeing how numerous were the silk-workers who migrated from Lucca to Venice during the fourteenth and fifteenth centuries, and, as is well known, the dyers (*tintori*), as also the pattern-designers, the weavers and the spinners belonged to the trade. It may be added that the surname Robusti, still existing even today in Lucca, is not Venetian; and that Jacopo Robusti made his *début* in the Scuola of the Lucchesi at Venice,¹ and then, in extreme old age, painted a picture for Lucca Cathedral—in itself an exceptional fact, since, one may almost say, that he never accepted commissions outside Venice.

However this may be Lucca possesses four works of the great Venetian master, and it may be useful to make them better known, for the most important of all has been lately erroneously described as a mere study!²

On the third altar on the right in the Cathedral of Lucca there is a canvas of Tintoretto which represents the Last Supper (Figs. 1, 2). This picture was ordered in 1592 and delivered in 1594, the very year of the death of the artist. It recalls the scheme of the picture of similar import in San Giorgio Maggiore at Venice, and it is very curious to find Tintoretto, the modern, the audacious, here going back, as central idea, to such an archaic *motif*, typical in Byzantine miniatures and panels, as that of the Communion of St. Peter. Around this primary drama are grouped the various minor actions of the rest of the Apostles, and the touching episode of a poor beggar-woman seated in the foreground, who suckles her babe as she waits for alms. The chamber is illuminated by a flaring lamp which throws out gleams and reverberations of light with a broad centrifugal effect developed lineally like a rose or a shell, which draws up the gaze of the beholder in its deep spiral. This picture, executed in the *bottega* of the master from his drawings and studies, seems to have been finished in that part which is original under the actual direction and with the participation of the master, and is of deep

¹ Boschini, *Minere della Pittura*. Venice, 1664, p. 236.

² Mary Pittaluga, *Il Tintoretto*. Bologna, 1925, p. 218. "Un disegno, considerato preparatorio, si conservava nella Villa del Poggio Imperiale (Firenze), ed oggi è nel Museo di Lucca." As we shall see it is not a study but an actual painting. Possibly the authoress has made some confusion in her notes. Her pleasant and highly informing monograph does not lose its value for this slight inaccuracy.

interest as being his very last undertaking.³ When it was sent to Lucca it did not give satisfaction, and in 1595 there was a suggestion to remove and replace it. Fortunately this was not done, owing to the vast sum asked for the substitute.⁴

In 1859 Lucca was enriched by the acquisition of three other pictures by Tintoretto, two portraits and a subject piece all of which are now hung in the local Pinacoteca. The larger of the portraits depicts a Senator (Fig. 3). It comes from the Medicean Villa of Poggio Imperiale at Florence, and perhaps is the picture which Paolo del Sera⁵ bought at Venice. The sitter, robed in a toga and supported by a solid architectural structure, holds a medallion in his right hand and calmly gesticulates with his left. Chromatically speaking this is one of Tintoretto's usual harmonies of green and crimson. The full left sleeve is foreshortened with an extreme degree of stylization; the stiffly-held head, slightly inclined towards the left shoulder, is carried out very broadly, but the general effect is that of a type which impersonates the exterior splendour and the atmosphere of old Venice.

The second portrait (Fig. 4), also of a male subject, is briefly mentioned by Thode.⁶ It comes very close to the male portrait in the Louvre (No. 1472) and might well be of the same personage who appears yet a third time in a picture in the Venetian Academy (No. 243). It belongs to the period round 1550. The first portrait is more summary; is indeed little more than a rich costume in which is decked out the vanity of a personage. This second one, on the other hand, is of a living soul, profoundly observed — a mysterious haunting face, half-seen, half-hidden in the shadowy depths of a Venetian mirror.

But the most important work of Tintoretto at Lucca is undoubtedly the composition of St. Mark in the act of liberating a slave (Fig. 5) — replica of the noted picture in the Academy at Venice (Fig. 6). The artist has sought to re-evoke in a late but happy moment of inspiration the masterpiece of long ago. The manner in which the picture is painted recalls us to the period of the work at Dresden, the Liberation of

³ It is recorded by Ridolfi together with a picture of the *Ascension*. Of this latter, however, we know nothing further and it may be an error of the writer. "In Lucca nella Cattedrale trovansi due tavole, nell'una è l'ultima Cena di Cristo con gli Apostoli, nell'altra la sua Ascensione al cielo, amendue ammirate per singolari." C. Ridolfi. *Le Meraviglie dell'Arte*. Venice, 1648. Part II, p. 41.

⁴ "1595 — Li medesimi (operari) abbino ancora cura di levar la taula della Cena del Tintoretto, e mettere quella di Girolamo Massei per quel pregio che manco potranno. Cura al Sig. Operaro di vendere quella del Tintoretto al più utile dell'Opere che si potrà." *Bibliot. Pubbl. di Lucca, Codice, 1552, Ricordi dell'Opera di Santa Croce*, p. 12.

⁵ "Il Signor Paolo del Sera, gentil'huomo fiorentino, e studioso della pittura, fece acquisto dell'effigie di un Senatore Veneziano, così naturale che par vivo." C. Ridolfi, *op. cit.* Part II, p. 48. Paolo del Sera bought pictures for the Grand Duke.



FIG. 1. TINTORETTO: THE LAST SUPPER
Cathedral, Lucca



FIG. 2. TINTORETTO: DETAIL OF THE LAST SUPPER
Cathedral, Lucca

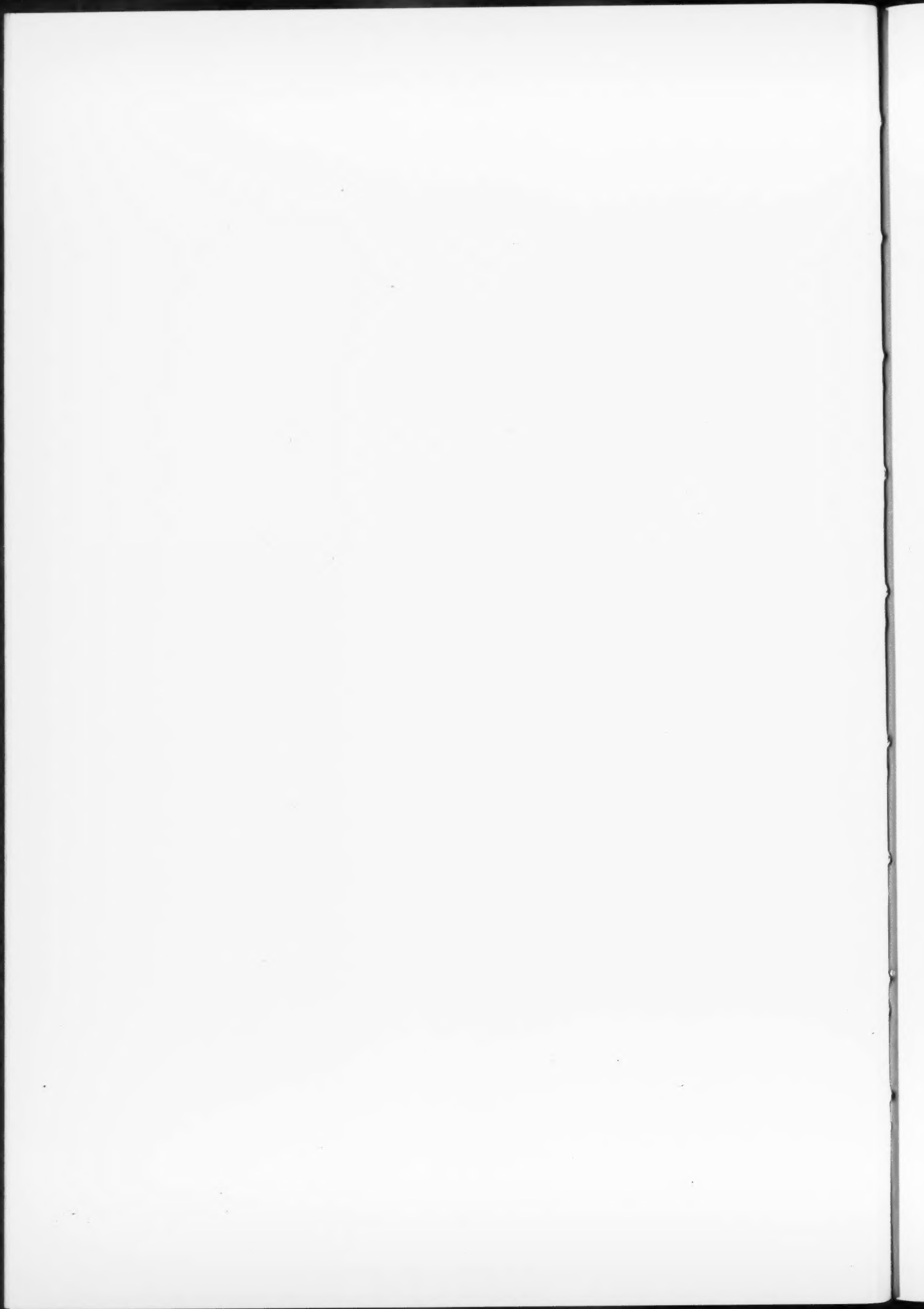
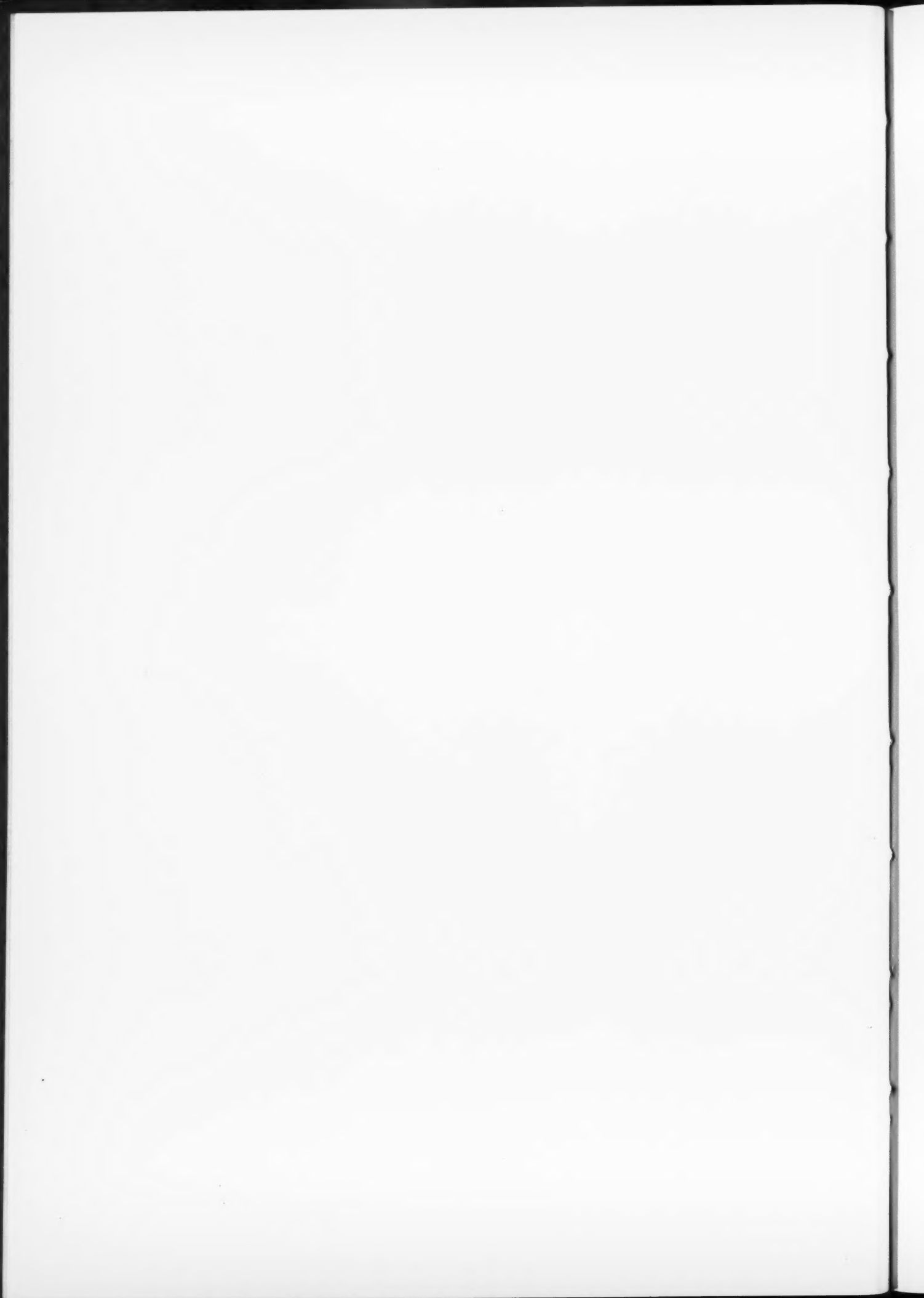




FIG. 4. TINTORETTO: PORTRAIT
Pinacoteca, Lucca



FIG. 3. TINTORETTO: PORTRAIT OF A VENETIAN SENATOR
Pinacoteca, Lucca



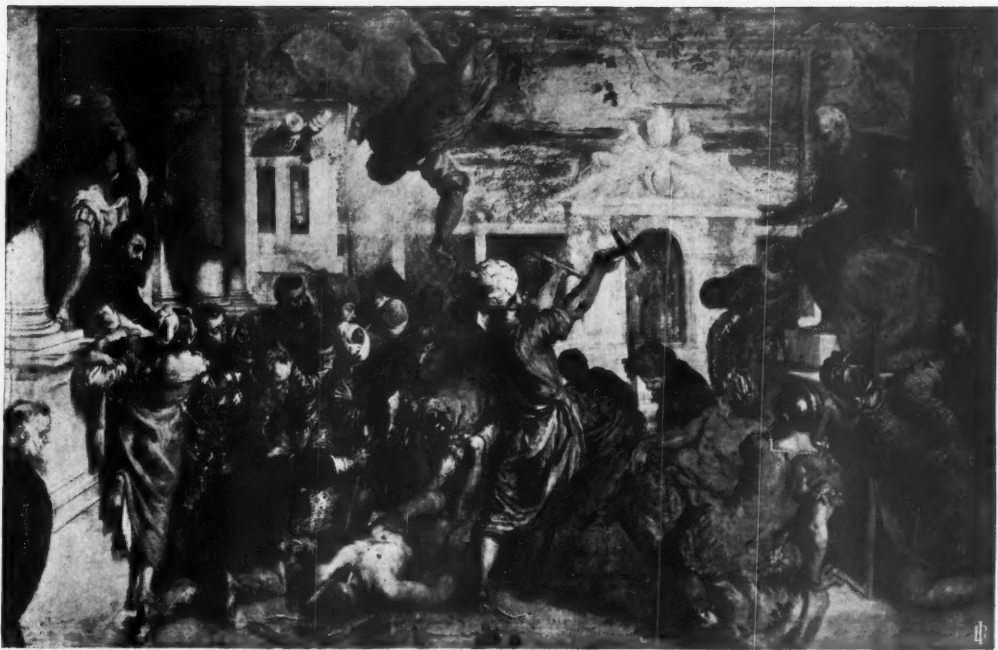
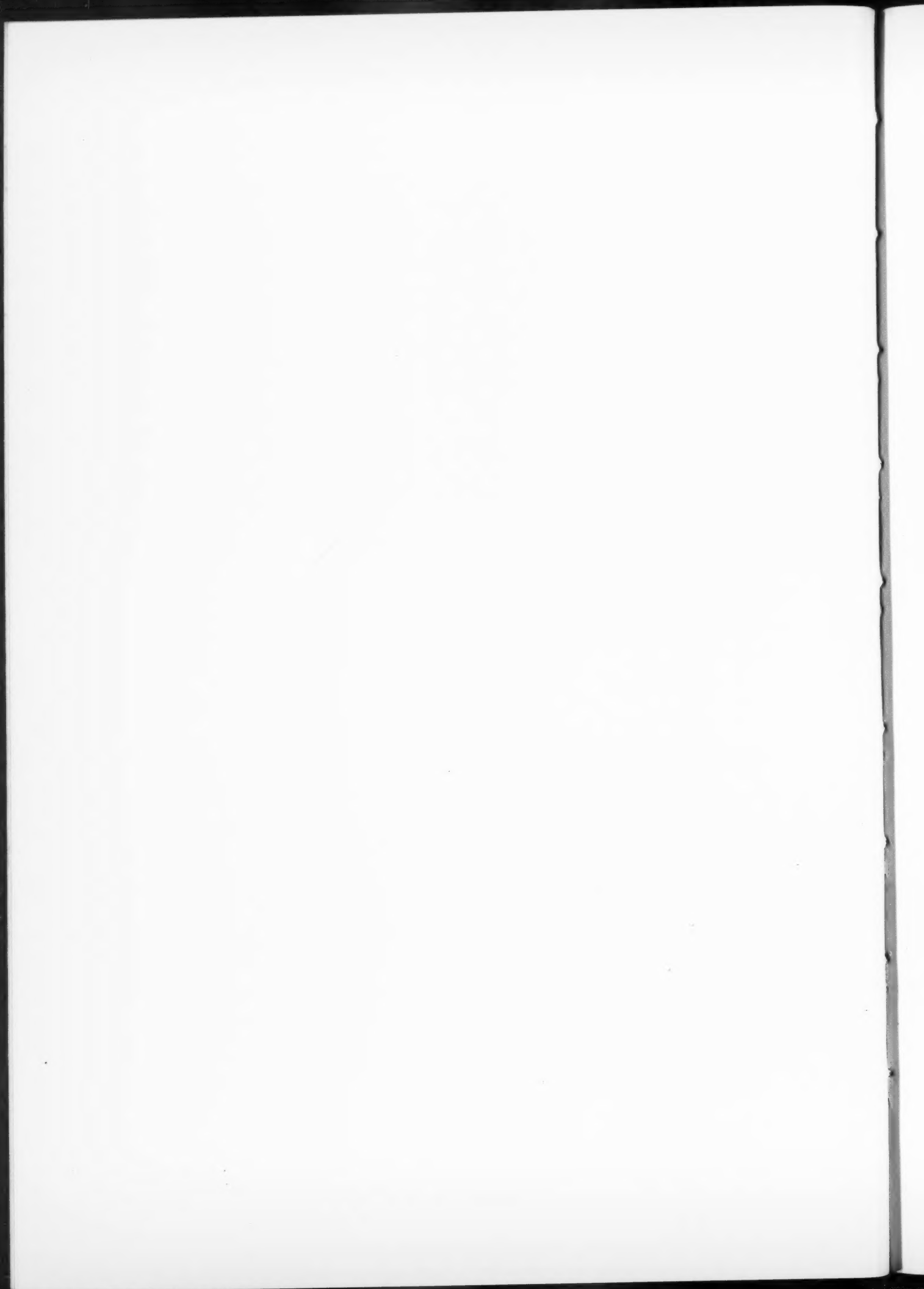


FIG. 5. TINTORETTO: ST. MARK LIBERATES A SLAVE
Pinacoteca, Lucca



FIG. 6. TINTORETTO: ST. MARK LIBERATES A SLAVE
Academy, Venice





Arsinoe, executed some twenty years after the picture at Venice. The painter, in obedience to his idea of repeating the scheme of the Venetian example (whether of his own caprice or, as is more probable, following a direct commission), binds himself down to the lines of the former composition. A close analysis reveals the changes in the structure brought about by the rapid linear synthesis. It is, however, the luminosity of the colour which imparts to the Lucchese version the force of a new and original interpretation. It is divided into three horizontally superposed zones, the uppermost of sky of an unusual greenish blue modified by warm vapours, the second of tones of old ivory and dead leaves for the marble architecture and the lowermost, the mass of the composition, a welter of browns and reds and blues of surprising intensity which accentuate with pictorial force the unheard of vehemence of the action. The light, here more restrained, has greater efficiency and a more concentrated vibration and bursts forth in the flash of the liberation.

This painting has been considered to be merely a vast study.⁷ But a study inevitably contains either something more or something less than will appear in the final picture, and neither is the case here. We are convinced that it is nothing less than a most interesting replica.

NEW ART BOOKS

L'ART EGYPTEEN. By Jean Charbonneaux. Illustrated. Small 4to. Paris. G. Van Oest. 1929.

A short popular treatise on Egyptian art, including Architecture, Sculpture, Painting, Ceramics, etc., illustrated with sixty-four collotype plates containing over one hundred and forty reproductions. — F. F. S.

LA PEINTURE ITALIENNE. Des Origines au XVI Siecle. By Rene Schneider. Illustrated. Small 4to. Paris. G. Van Oest. 1929.

A brief consideration of the origins of Italian painting, well illustrated with sixty-four collotype plates reproducing works of the Trecento, Quattrocento and Cinquecento and containing a very exhaustive bibliography of the subject. — F. F. S.

⁷ "Un grande e stupendo abbozzo di questo grandissimo quadro (The Miracle of St. Mark) esisteva in Firenze nella R. Villa del Poggio Imperiale, ma ora fa parte della nuova galleria del R. Palazzo di Lucca." G. Vasari. (Milanesi), Vol. VI, p. 592.

AN INTRODUCTION TO THE LANGUAGE OF DRAWING AND PAINTING. Volume One. The Painter's Terms. By Arthur Pope. Illustrated 12mo. Cambridge. Harvard University Press. 1929.

A good idea of the interest and value of this little volume to the student and scholar as well as the painter can be best indicated by enumerating the subjects treated, as follows: Different Factors in Visual Tone, Qualifications and Limitations of the Working Tone Solid, Design in Tone Relations, Tone Relations in Painting, Scaled Palettes, The Educational Significance of Different General Tonalities. A bibliography of important books and articles appears at the end of the volume, together with four plates in color illustrative of the general theory of color vision.
— F. F. S.

PROJECTS IN DESIGN. By Stanislaw Szukalski. Chicago. University of Chicago Press. 1929. Illustrated Quarto.

The author of this volume of surprisingly original and unusual architectural and sculptural designs is a Pole, born in Warta in 1895. His art deserves consideration as a distinctly modern contribution in the fields in which it finds expression.
— F. F. S.

SCULPTURE. By A. M. Rindge. Illustrated. Octavo. New York. Payson and Clarke Ltd. 1929.

A work presenting in brief though adequate form the story of the development of sculpture from prehistoric times to the present day. The book consists of interesting and suggestive chapters on The Nature and Function of Sculpture, Requirements of Sculpture as an Art Form, The Origin and Purpose of Sculpture, Realism in Sculpture, Analysis of Grand Periods of Sculpture and The Contemporary Creed.
— F. F. S.

LA SCUOLA GRANDE DI SAN MARCO. By Pietro Paoletti. Illustrated. Quarto. Venice. 1929.

A profusely illustrated monograph on the architecture, sculpture and painting of the Venetian school, embodying the results of contemporary opinion in regard to the works considered.
— F. F. S.

AESTHETIC JUDGMENT. By D. W. Prall. Illustrated. Octavo. T. Y. Crowell Co., New York. 1929.

A treatise prepared for the general reader and for college courses in aesthetics. The author discusses the meaning of aesthetic judgment, and then the aesthetic surface of familiar experience, colors, sounds and shapes, and its primary importance for any clear conception of art.
— F. F. S.

REPORT OF THE COMMITTEE ON TERMINOLOGY. The Federated Council of Art Education. 16mo. 1929.

A volume devoted to the definitions of various words as used in their application to art, which unfortunately does not include any of the terminology invented by one of the greatest of contemporary art critics, Bernard Berenson. Indeed the committee who compiled and are responsible for this little book seem to have overlooked altogether all but native critics and teachers, and even some of the best of them, like William M. Hunt. The value of the volume is thereby reduced to a fraction of what it should be.
— F. F. S.

